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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

THE history and development of the Windsor chair passes through an interesting period of English life, giving fascinating glimpses of quaint customs and exhibiting traces of the various styles in furniture which mark the eighteenth century distinctively as the "Age of Cabinet Makers." It is essentially a minor piece of furniture, and undoubtedly originated in the country, spending long years of usefulness in farmhouses and rural taverns before it became acquainted with city life. The origin of the term "Windsor chair" is attributed to George III, the Farmer King, who, as the story goes, saw a chair of this type in a lowly cottage near Windsor, and was so enamoured of its simplicity and comfort that he ordered some to be made for royal use. Incidentally, the chair attained singular popularity in America, and it is said that George Washington had numbers of them at Mount Vernon, and that Jefferson sat in a Windsor chair when he signed the Declaration. But in England it was as a tavern chair that the Windsor endeared itself to thousands. Dr. Johnson said that a tavern chair was "the throne of human felicity"—

and he should have known whereof he spoke. Without question the great output of Windsor chairs in the middle of the eighteenth century was due to the growth of coffee houses and pleasure gardens in the vicinity of London and other large cities. These resorts came into favor as places of amusement for jaded town dwellers, hence many chairs were required, and the heyday of the Windsor was established. They were often made by local carpenters and wheelwrights, who used any woods that happened to be in their workshops at the time and often combined several kinds in each chair, a peculiarity of construction that remained a permanent feature of the Windsor. Oliver Goldsmith so loved his well worn Windsor that he bequeathed it to his dear friend Dr. Hawes, and it now has a place of honor in Bethnal Green Museum, London. It is painted green, and shows both Chippendale and Hepplewhite influence. Because of the widespread dominance of these and other artist-craftsmen of the period, the Windsor finally evolved, toward the end of the century, into a graceful and well balanced chair, and in all of its forms, from the crudest to the most finished, has received the endorsement of succeeding generations. In America, for a time, we followed rather closely

the development of furniture in England, and Windsors appeared among us in great variety. The one illustrated is exhibited by Tiffany Studios, and is quite likely the only one of its kind in existence, as the design and construction is most unusual. The upper back and wings are so fashioned that they can be easily removed, leaving a quaint low-back arm chair, and the unpainted woods have weathered to a silver gray. It was found on a Maryland farm, and its originality and crudity bespeak the work of a local wheelwright. It was made, probably, about 1800.



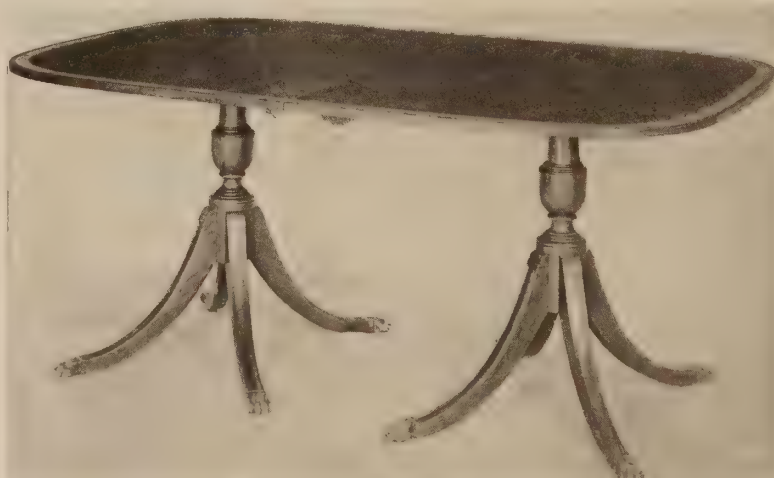
Courtesy of Tiffany Studios

THE UPPER BACK OF THIS WINDSOR CHAIR IS REMOVABLE

lost tradition, and are finding in it inspiration for modern conceptions of utilitarian and aesthetic beauty. The American cabinet-maker of today is a finished craftsman, and works with intelligence and understanding, building upon fundamental forms and types his own vision of a national expression in furniture. His reproductions are faithful to the last detail, and are frequently superior in workmanship to the antique he has copied. Not satisfied, however, with another man's dream, he seeks originality and attains it with a sophistication of taste and touch that meets the requirements of the most critical.

Illustrated here is a table made and exhibited by Somma Shops. It is after the manner of Phyfe, but is not a copy. The structural curves show freedom of design, combined

with carefully studied proportion, and the satinwood inlay upon the mahogany invites the closest inspection, as do the beautiful brass mounts. Being made without a skirt, there is real ingenuity in the clever concealment of the extension slides. This table was displayed in the Department of Fine Arts at the American Industrial Art Exhibition at Carnegie Institute in Pittsburgh in 1924-25, and also appeared in the last annual Exhibition of American Industrial Art, at the



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IN the fifteenth and sixteenth centuries the art of weaving attained a perfection hitherto unknown, and several centers, especially Brussels, were producing tapestries in enormous quantities, which were to be found in every court in Europe. In each country distinguished painters were lavishing their time and genius upon cartoons for the weavers, and it was considered a great honor to be chosen for such work. The Low Countries held the supremacy, and nearly every city and village boasted one or more workshops. The monarchs of Europe offered large sums of money to Flemish weavers to come to them, but were usually unsuccessful and their cartoons accordingly went to Brussels for execution. The very early seventeenth century reaped the accumulated glory of the preceding decade, and brought forth some of the most distinguished tapestries of all time—just before the great revival of the tapestry art in France and the subsequent decline of the industry in the Low Countries. The tapestry illustrated is of that period, and the colors and composition indicate that it is from a cartoon by Rubens. The subject depicts a dramatic interval from Greek history, and is presumably the siege of Troy. The pleading central figure is beautifully portrayed in shades of blue and gold. The general tone of this tapestry is in deep fine color of great beauty, and it measures nineteen feet by twelve feet. It originally hung in a Spanish church of the Renaissance period, and is now exhibited by Ginsburg and Levy, at the Colony Shops.

Although comparatively little tapestry was actually made in Spain, that country received some of the best work of the master weavers of Flanders. Philip II and his son, Charles V, did everything in their power to stimulate appreciation of the industry, and to foster its growth and development. Van Aelst, of Brussels, was tapestry weaver to Philip, and it was he who had the distinguished honor of being chosen above all others to translate the designs of Raphael for the cartoons entitled "The Acts of The Apostles," which were made for the Vatican. Charles V spent huge sums of money on tapestries for his royal environs, and for the churches of Spain. Not to be outdone by the catholics of Italy and France, the cathedrals of Spain blossomed with the weaver's art, and the selections very truly expressed the Spanish conception of color and grandeur. The example pictured here is quite typical in size and tone. In color, dimension, and beauty, it would glorify a modern temple of architectural splendor, creating an atmosphere that can come only from an old-world relic of art.



Courtesy of Ginsburg & Levy

SEVENTEENTH CENTURY TAPESTRY, FROM A CARTOON BY RUBENS

FOR centuries before the Roman occupation, the native goldsmiths of Britain excelled as workers in metal, and their fame went far beyond the limits of their own country. It is interesting to note that the forms and decorations displayed in the work of the Celtic craftsmen indicate a connection with the continent of Europe long anterior to the invasion of Britain by Julius Caesar. Thus it would seem that the art of Europe influenced the work of Northern

nations even in that dim and distant day just as it does in more recent times. During the reign of George III the excavations at Herculaneum and Pompeii brought about a revolution in the art of the silversmith throughout Europe, and the contagion soon reached England, where it profoundly and permanently affected the silversmith's craft. Henceforth, everything was wrought along lines of classic beauty, and classic models were frankly and faithfully copied. Even through the worst phases of the Victorian era this

spirit persisted. Illustrated here is one of a pair of silver gilt altar candlesticks made in Birmingham by Edward Thomson, in 1828, for the private chapel of the Marquis of Breadalbane. These candlesticks are now exhibited in New York by Freeman, of London. The design is pure Gothic. They are forty-two inches in height, and the silver gilt branches, which are detachable, were added years later. The candlesticks were acquired quite some time ago at the sale of the large and important silver collection of the Marquis. They bear the Breadalbane crest (a boar's head, supported by two stags) and motto, "Follow me." The title of Marquis of Breadalbane brings to mind an interesting

bit of history, recalling a chapter in the development of the renowned clan of Campbells. In 1681 Charles II bestowed upon one John Campbell, direct descendant of Duncan Campbell, famous as "Black Duncan," the title of Earl of Breadalbane and Holland, Viscount of Tay, Lord of Glenorchy, etc., with the family seat at Craig, Dalmally, Argyllshire, Scotland. In accepting these honors, he relinquished the title of Earl of Caithness, and thereupon ensured a feudal war, in which the Campbells gave account of themselves as valiant soldiers, and bequeathed to posterity the ringing song, "The Campbells Are Coming." John Campbell was first Earl of Breadalbane, Gavin Campbell first Marquis of Breadalbane, and it was his nephew, Ian Edward Herbert Campbell, who inherited the title, and who owned the altar candlestick pictured here.



Courtesy of Freeman of London

ALTAR CANDLESTICKS IN SILVER GILT

BACK in the days when City Hall was on the edge of town and the Battery was the promenade of fashion, New York was Dutch, and even unto the present time that tradition has tenaciously kept its hold upon the retrospective sentiment of the great metropolis. Therefore it is quite fitting that a charming little shop devoted exclusively to antiques from

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Holland, should receive a cordial welcome here. Adele H. C. Kuels has on display so much of beauty and quaintness from her native country that one is bewildered in attempting a description, and the illustration gives but a faint idea of the treasures that may be found in her possession. The portrait which hangs above the table is very lovely, and it has an involved history, having been twice sold for a Van Dyke. It is by Adriaen Hanneman—*circa* 1601-1671. The pewter, gathered from all parts of Holland, is mostly of the seventeenth century. The altar candlesticks are especially fine, and the pitcher in the center was made during the time that the genius of Rembrandt influenced all the arts of Holland. Pewter is in itself peculiarly of universal interest, because from the earliest periods it has been the product of every civilized country, and the soft luminosity of old pewter speaks directly of the intimate customs and home life of its native land. In mediæval days pewter was in demand as tableware for kings and nobles. Edward I is said to have had pewter on the table for his coronation banquet in 1272, and George IV used a pewter service for his coronation banquet in 1820. From 1272 to 1820 is a far cry, and during that span of years pewter ran the gamut of public favor, beginning with the chosen of the earth, afterwards serving long years with "the people," and finally yielding its supremacy to pottery and Britannia metal.

The history of Delft is another tale involving details of human life. The story of the birth of the potters' craft in Holland is often connected with the name of the ill-fated princess Jacquelin, around whose career so many stories have been woven. During one of her flights from the persecution of her uncle, John of Burgundy (called "The Pitiless") she took refuge in the old castle of Jeylingen, not far from the Hague, and there, after her death, in the mud at the bottom of the moat were found numerous little round jugs, supposed to be the crude handiwork of the unhappy girl, who used a potter's wheel to pass away the lonely hours. This is a pretty legend, but fidelity to fact forces me to state that the potter's craft was brought to Holland from Italy long before Jacquelin's day. The first potter in Holland whose name and date of work is positively known was Herman Pieterz, of Delft, who in 1584 established a pottery in his home town, and from that time the manufacture of fine ware of Delft advanced rapidly. The Delft plates pictured here are mostly selections from a collection that has been in the Kuels family since the latter part of the seventeenth century, and represent the true beauty of this distinguished art. Delft was not the

only Dutch city where pottery was made in those days, but it was a center of great importance and popularity, and it was the place where the pottery industry in Holland reached its height. It was the court town, where William of Orange established himself, and visitors and ambassadors came from all parts of Europe, bringing great retinues

of attendants and servants. And about this time too, Holland had many a swift ship adventuring on the high seas, lying in wait for the Spanish and Portuguese galleons, and for ships from China. Thus it was that rare pieces of porcelain came to Holland from various countries, and the Dutch, always ready to profit by any suggestion, reaped a rich harvest of ideas, and developed them with a decided national stamp. Among the ancient potteries which contributed largely to the fame of Delft, none put out better or more varied work

than the "Sign of the Rose," owned by Arendt Cosijn, which opened its doors in 1672, and has never closed them—a record belonging to this pottery alone of all the twenty-eight that flourished at the close of the seventeenth century.

IT is only within the last few years that the modern world has begun to realize the value and beauty of the architecture and furniture of old Mexico and adjacent Spanish colonies, and it has been a slow and bewildering revelation. While showing a strong influence of the old country, it is obvious that the developments in Mexico, because of the new and different conditions of climate and material, amount to almost entirely original creations. In Mexico City one sees Roman, Moorish, Spanish, and Italian Renaissance united in picturesque groups, assembled from different periods, but brought by artistic hands into an harmonious whole. In the earliest Mexican interiors every vestige of type is lost in a riot of extravagant design, since it is usually true that Colonial adaptations

exaggerate the originals. Later on, however, from this chaos there grew designs of simple beauty and dignity, as exemplified by the chest illustrated here, which, surrounded by many more pretentious antiques, easily holds its own in the charming shop of Mrs. Wiltbank. Behold the Spanish-Mexican conception of a cedar chest, toned by time to the deep color of walnut, of the late seventeenth century. It hails from Mexico City, and is made entirely by hand, without nails. Each carved panel shows the tedious work of a patient knife, and the crude old hinges, locks and keys, open the four doors to reveal a commodious interior that gives forth the clean pithy tang of cedar. The angels on top are of carved gilded wood from a church in Northern Italy.



Courtesy of Adele H. C. Kuels

AN INTERESTING ENSEMBLE OF RARE ANTIQUES FROM HOLLAND



Courtesy of Mrs. Wiltbank

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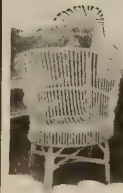
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A Study of Its History and Use
in the
Decorative Arts

Edited by

WILLIAM FARQUHAR PAYSON

American Editor of

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CONTRIBUTORS:

MEYRIC R. ROGERS, *Smith College;*

KARL SCHMIEG, *Cabinet-maker;*

KENNETH M. MURCHISON;

HENRY B. CULVER, *Author of "The Book of Old Ships";*

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PORTRAIT OF A YOUNG STUDENT

Courtesy of Bachstitz Gallery

FERDINAND BOL

LONG CONSIDERED A REMBRANDT, THIS WORK IS ASSIGNED TO FERDINAND BOL BY WILHELM VON BODE. IT WAS PAINTED IN 1654, AND ITS COMPLETE TITLE IS, "PORTRAIT OF A YOUNG STUDENT, SEATED AT HIS DESK"

INTERNATIONAL STUDIO



MAY, 1926

FERDINAND BOL'S PORTRAIT OF A STUDENT

BY WHITNEY ALLEN

AMONG THE SINGLE FIGURE SUBJECTS AND PORTRAITS BY THIS PUPIL OF REMBRANDT,
THERE IS NONE SO HANDSOME AS THIS, NOR MORE TYPICAL OF BOL AT HIS VERY BEST

BEFORE the present revival of interest in seventeenth century Dutch art came into being toward the end of the last century, Ferdinand Bol was treated rather contemptuously by art historians and critics, after having some of his pictures ascribed to Rembrandt years before Professor John Van Dyck wrote his study of the work of Rembrandt that caused such a sensation on its publication two years since. These attributions of Bol's paintings to his great master—the catalogues of several European galleries of renown, such as the Hermitage and Brussels among others, being explicit on this point—proved Professor Van Dyck's argument, long before he set it down in print: that it had not been an infrequent thing for the best work of Rembrandt's pupils to be taken from them and ascribed to him.

That such an attribution should be given to pictures by this artist demonstrates how good a painter Bol was at his best. And of his very best we present a superb example on the opposite page: his "Portrait of a Young Student, Seated at his Desk." It was painted in 1654, as the signature and date on the wall beneath the shelf shows, when Bol was forty-five years old, and while it still retains much of the influence of Rembrandt it also reveals, as Wilhelm von Bode points out in his appreciation of this work, that "the elegant attitude, especially of the hand, certainly betrays the fact, that, as this picture was created, Rembrandt's influence with regard to treatment and conception was expelled already even in Amsterdam by the influence of Anthony Van Dyck."

Doctor von Bode is precise in his placing of Bol as a pupil in Rembrandt's studio "about 1630," basing this on the lighting of the picture as well as the choice of the light yellow as the prevalent color. Doctor Georg Gronau of Cassel also has written of this painting, in

the matters of its composition and color scheme, that in it Bol "arranges, but he arranges tastefully. He also has wholly adopted the art of the light-dark to enhance the sensual impression in the school of the Master, and he knows how to use it in coaxing softness. The harmony of discreet colors, brownish yellow and a touch of red, could not be more successful."

The canvas has a clear history, and was only once publicly exhibited in recent times—in the Kaiser Friedrich Museum in Berlin, having been loaned out of the private collection of Fritz von Gans of Frankfort. Unlike many other works by this painter, it has never been anything but a Ferdinand Bol. (The caption on the opposite page is in error in its reference to the Rembrandt ascription.) Nor has it ever been called a "self-portrait" of the artist, identifications of this kind having engaged the attention of several European critics until long-worn titles of famous canvases by Bol have been stripped from them, and the self-portrait label applied in their writings and illustrations of such works as "The Orator" in the Duke of Newcastle's collection (shown as a Rembrandt in London, 1900).

Although Bol was born in Dordrecht in 1609, his life from childhood is associated with Amsterdam. Aside from being a pupil of Rembrandt, he appears to have been a figure in the political and social life of his adopted city, Doctor Bredius making the assertion that "by marriage and wealth he became the most distinguished painter of Amsterdam." In view of the almost complete eclipse of Rembrandt, after the furor of ill-favor with which his "Sortie of the Banning Cock Company" was greeted, this statement is not so exaggerated as it may seem. Moreover, Bol lived eleven years after Rembrandt's death, his end coming in 1680.

MORTARS CAST IN MEDIAEVAL FOUNDRIES

BY JOHN WALKER HARRINGTON

THESE VESSELS WERE OFTEN MADE FOR CEREMONIAL USES, AND THEY SHOW IN THEIR DECORATIONS A REMARKABLE BEAUTY OF WORKMANSHIP

AS vessels of wood or stone, marble, earthenware, or metal, mortars have served man's purposes through the ages. They are pictured on the tombs of Egypt; they were used for the braying of grain in Bible times; they appear in the civilization of Greece and Rome. In the ages called Dark, the mortar was a favorite utensil of the alchemist and probably the custom of ornamenting it with signs and symbols dates back to the quest for the Universal Solvent and the Philosopher's Stone. The compounder of drugs soon claimed it as his very own, as witness that quaint drawing showing an apothecary's shop in the days of the great physician, Avicenna, in which two knights of the pestle are shown busy at the flaring mouths of ponderous mortars.

Through the unselfishness of a noted collector of these vessels, Dr. Blount, a Birmingham surgeon, and also an uncanonized saint, the York Museum has a mortar cast in 1308, which once belonged to the St. Mary's Abbey, near the English city. It is a weighty appliance, which was used in the Abbey kitchen probably, as an old inventory indicates. After disappearing for centuries, it was offered in an auction of art property in 1835 where it was bought by Dr. Blount, and presented to the institution in which it now reposes.

How mortars served the Church is made plain in the collections of the South Kensington Museum, in which are many fine examples decorated with crosses and figures from sacred story. Such as these were used for the powdering and blending of the ingredients for the thurible. With the general introduction of grinding machinery in the eighteenth century, however, mortars were no longer considered necessities except by the

pharmacists. Most of those which were employed for household purposes found their way to the melting pots, to become cannon or statues or to serve lowlier uses. Many fine examples of craftsmanship must have perished in just that way, and it is small wonder that

so few of them survive and these few are held in such high esteem.

While many of the old-time mortars have their appeal to the antiquarian and the archæologist, the mortars of the fifteenth and sixteenth centuries, especially those from Italian sources, have the greatest interest for the connoisseur. There is considered to be no finer example of Renaissance workmanship than the perfect, jewel-like mortar which changed hands in the William Salomon sale several years ago. It is only five and a half inches in height, but represents a complete story in miniature.

Around its waist are

allegorical scenes, and near its rim appear the arms of the House of Este and the Dukes of Ferrara and Modena, indicating its sixteenth century date. It had been a show piece in several important English collections before it was brought to this country, and each time it passed from one owner to another its price was enhanced, until it was finally held to be worth ten thousand dollars. To mention money in connection with so superb a work of art may seem banal, and yet how else can one show the high appreciation in which these objects from the old Italian ateliers are held? Of course, such a sum is a sensational one and probably tops the record in its class. This mortar is pictured on page 26.

In the Metropolitan Museum of Art is a Sansovino piece, also of the sixteenth century, a foot or so in height, and of the heaviest bronze. It bears a tracery



Courtesy of the South Kensington Museum

A BRONZE INCENSE MORTAR FROM FIFTEENTH CENTURY GERMANY

of allegorical designs of rare beauty and on its rim appears its sixteenth century date. A French example of graceful form, but without pattern, is also shown in the same division. The British Museum owns two unusual bronze bowls which were found in the ooze of the Severn River. Everything which the antiquarian has found about them indicates that they were made in the middle of the twelfth century and brought into Britain during her Romanesque period. They are engraved on the

inside, or perhaps etched, with groups of figures in medallions. One is the St. Thomas bowl, so called from its groups depicting the life of that saint; the other the Cadmus, with a pundit bending over a reading desk portrayed in the central panel. These vessels were used evidently for religious or ceremonial purposes, such as holding holy water or sacred oils, although it is also possible they were employed at times for formal banquets or other secular ceremonial occasions, when they were passed around among the guests as huge lavers.

There can be little doubt that these examples of bronze work originated in what we now call Belgium and northern Germany, and were brought into England along with many similar articles. Before the Gothic influence, and before the Renaissance, there were at Aix and Cologne noted designers and founders of bronze works of art and objects of utility, whose commercial activities seem to have been extensive. Just what the



Courtesy of P. W. French and Company
AN ITALIAN EXAMPLE SHOWING THE CLASSIC ACANTHUS MOTIF

composition of the alloy was which was used in these receptacles has not been determined, for they are too perfect to be marred in the cause of chemical research. They appear, however, to be of about the same composition as the metal from which at a later period bells, and especially large ones for chimes and carillons, were cast. These vessels from the Severn, the bells, and the mortars from the north of Europe and especially from the cities of Belgium and Holland, bore rich decorations,

as well as inscriptions. All have a clear resonance, as though those old founders had drawn them all from the molten glories of the same crucibles.

The Belgians have been leaders for centuries in the patterning and casting of bells. Belgium is the cradle of the carillon—her carilloneers even to this day go to all parts of the world to demonstrate their art. When Italian craftsmen of the fifteenth century were making such marvelous creations in bronze, whether in mortars or statues or chimes, the foundries of Belgium responded to the new impetus. Out of the same fiery crucibles flowed the metal for sounding bell and bruising vessel. After they had once conceived their subject, the Low Countries accomplished much in this field, not only in the mortar of science, but also in the mortar of ceremony and even that of religion. One often wonders how those founders, Flemish, Dutch, Belgian, or whatever their racial strain, obtained such a hold on the making and



Courtesy of P. W. French and Company

MANY OF THE EARLY ITALIAN MORTARS WERE DEVOID OF HANDLES OR HAD VERY SMALL ONES. THE ELABORATELY DESIGNED HANDLES APPEARED ONLY ON EXAMPLES THAT WERE CAST FOR PRESENTATIONS OR FOR CEREMONIAL PURPOSES



Courtesy of the Metropolitan Museum

SPIRITED SCENES ON THE SIXTEENTH CENTURY SANSOVINO MORTAR

vending of these noble vessels. Apparently the pre-eminence of these craftsmen goes farther back into the culture of Europe than is known.

What the Low Countries did in the casting of mortars of ornate design appears in the collection assembled by the Belgian nobleman, Baron de Vinck, who has himself described his treasures in detail. There is one exceptionally fine example owned by him and bearing the date of 1533 and the Latin motto, "Amor Omnia Vincit." His pieces include also a specimen of the skill of Anton Wilkes of Enchuysen, which bore the date 1661, and another with the legend, "Peter van der Gheyn made me," the place of the founder's fiat being Louvain. Such seventeenth century masters of the twin arts of mortar and bell casting as Nicolas Viriat and Gisibert van der Ende, also contributed perfect specimens to the Baron's collection.

That the English of a later day, as well, obtained valuable mortars from these sources there can be no doubt. France, too, for a time drew upon the Low Countries for the vessels in which her pharmacists took such delight in the sixteenth and seventeenth centuries. Molière, growing cynical over the wealth of these no longer simple "cullers of simples" upbraided them for their great wealth and for the large sums they spent on costly bronze mortars, richly decorated, to be exhibited for "purposes of parade." Indeed, many of these mortars were of such beautiful hues that De Vinck refers to them as "quite paintable" for still life pictures. The golden tones of the mortars of Peter van der Gheyn, bell founder, were both visible and invisible in the days when he was following his calling at Malines, at the sign of the Lion d'Or. All such craftsmen as he, including his rivals of the same town, Peter and Jacob de Clercq, the

Bronckaerts of Tirelemont, Hemony of Amsterdam, and De Visser of Rotterdam, in Holland, made mortars as ornate and tuneful as their famed carillons.

Many a florin was spent obtaining the finest patterns, for often a richly adorned example was given as a wedding present. There is in the British Museum a most interesting fifteenth century mortar which bears the name of the man for whom it was cast and also, on the waist, the addition "and Wife." This custom of presenting mortars seems to have continued well into the eighteenth century, for that splendid masterpiece of the founder's art cast in celebration of the union of Nicolas Viriat and Marguerite Thouvenin bears the date of 1713.

Although it is not generally known, many small mortars from the foundries of the Belgian and Dutch makers found their way to the American colonies before the Revolution, where they were largely



Courtesy of P. W. French and Company

ITALIAN BRONZE MORTAR SHOWING FLANGES AND HANDLES



Courtesy of the South Kensington Museum

PANELED DECORATION IN AN ITALIAN MORTAR DATED 1468

used for the powdering of spices. There were also many graceful examples of larger size, adorned with interesting and characteristic designs. The bell metal mortars naturally hold the supremacy as objects of art, although there are a few brass ones extant. The fact that later mortars of the yellow alloy were turned and not cast, and were ornamented by tools in an uninspired manner, militates against their being acceptable to the connoisseur, although they answered the needs of the pharmacist as well as their predecessors. Iron mortars, especially those with huge plunger pestles, are deadly efficient, and also uncompromisingly hideous. The advent of machine grinding for drugs and spices relegated many thousands of mortars to oblivion, but for all that, there survive many perfect specimens, interesting examples of the artistic feeling and craftsmanship of those ages.

Germany, as well as Belgium and Holland, had artificers and artists who excelled in the designing of bells and vessels of bronze. With the important Italian mortars in the collection of P. W. French and Company, for example, appears one from a German founder bearing date of 1654, and at its outer rim is the motto, "Got Allein Die Ehr" (To God Alone the Honor). In its day it apparently served some churchly use, or was in the possession of a devoutly pious person for whom it may have been especially cast. The ornamentation about its waist and its general outline show the spirit of the Renaissance. It is an interpretation by a German artist, but is unmistakably marked by the genius of Italy. In the D. Davison collection, of England, the analyst of influences can compare all these tendencies, for it includes Italian, Flemish, Dutch, and English mortars, the latter dated principally between the years 1600 and 1700. There is one of British



Courtesy of the Metropolitan Museum

SCENE ON THE REVERSE OF THE ITALIAN SANSOVINO MORTAR



Courtesy of the Metropolitan Museum

DELICACY OF DESIGN DISTINGUISHES THIS VENETIAN PIECE



Courtesy of the South Kensington Museum

ITALIAN MORTAR WITH A CREST AND AMUSING DECORATION

casting which bears the crowned crest of Charles II.

One of the many fascinations of mortar collecting is the study of the designs with which they are embellished. Often in the important pieces the ornamentation about the middle zone is worked out with all the detail of a classic frieze. The gods and goddesses of high Olympus come down to earth to take their places in the endless groups about the well rounded sides. Frequently the outer surface is divided into sections by projecting flanges, each division being given to a month of the year, or perhaps to an apostle or a saint. Mortar handles were simple in form at first. Often there was only a ring to which the user might hold, as is the case with some of the early English types. Then came a projecting knob, and after that symmetry was served by two handles, modeled into the grotesque heads of mythical crea-

tures, or sometimes in the folds of serpents. Curved handles, shaped like dolphins with wide open mouths, were added by the sculptors who served the old-time founders. As a practical matter, as the pharmacist knows so well, nothing more than small ears are really necessary to give a hold to the fingers, but the artists of the days of Lorenzo the Magnificent believed in leaving no part of these vessels untouched by their fancies.

Every now and then an especially fine mortar of Spanish workmanship comes to stir the collecting world. When the Peninsula was under the rule of the Moors and held many of the noted leaders of the medical world, the metal workers produced numerous vessels which could be used to serve her old-time medicine makers. In the Spanish Renaissance the artisans developed still greater skill in casting of all kinds. It is no far cry from a mortar used for the comminution of drugs to a mortar made to stand on trunnions at an angle and to serve as the starting-point for a bomb. The exquisitely modeled handles and ornaments of the Spanish artillery suggest those which the artificers attached to the bronze cylinders dedicated to the peaceful arts of pharmacy and physic.

Those mortars of old—pharmaceutical, ecclesiastical, or domestic, as the case may have been—were surely fashioned to withstand the heaviest shocks. Their grace so well masks their strength that only by examining their bottoms and lifting them can one judge how well utility was combined with beauty. That expression which you may remember from the old plays, "He would fly to Rome with a mortar on his head," becomes a real thing when one compares these mediæval vessels with the wares of today.

How well they were made for service one can learn by handling the pestles which were used with them. Those crushing and rounded rods, made to be taken

in both hands, were sometimes several times longer than the mortars were high. They were brought down against the bottoms of the bronze receptacles with terrific force. There are examples of the English makers of centuries ago which were surrounded by bands of iron so that they might have still greater power of resistance. In many establishments the pestles are not displayed at all, although they are to be had, all duly

labeled and numbered to correspond with their original mortars. Of course there are many of the mortars offered which have long since been parted from their active agents. In some of the books of the mediæval period we find references to "pestle and mortar" and not to the more euphonious combination of "mortar and pestle" which is now commonly used. This is evidence that the pestle was not always a silent partner. The collector feels that whenever possible he should have his mortar complete, especially

if the pestle is well proportioned, and not so long that it does not compose well with the mortar itself. Where one has one mortar of good dimensions, or perhaps two or three, which are employed more as decoration of the home than in being true to all traditions, the absence of the pestle is no calamity nor even any injury to the eternal verities.

The pride of possession which goes with having a sixteenth century mortar in the best manner of that period, springs from many

sources. The owner feels that he has an object of art which visualizes romance as well as science; one that has drawn upon the genius of the sculptor as well as the skill of the artificer. These miniature mortars, cast centuries ago, are coming these days into a new position of dignity and value which they have long deserved, and in their sturdy beauty they are well worthy their high regard among connoisseurs of mediæval craftsmanship.



Courtesy of the Bachstitz Gallery

MORTAR DATED ABOUT 1520 WITH CHINESE DECORATION



Courtesy of P. W. French and Company

AN ITALIAN MORTAR, SOLD FOR TEN THOUSAND DOLLARS



All photographs courtesy of the New York Historical Society

A "CRUCIFIXION" WHICH MAY NOT BE BY TADDEO GADDI AS THE CATALOGUE STATES, BUT WHICH IS A TRECENTO WORK

PRIMITIVES FROM THE BRYAN COLLECTION

BY HELEN COMSTOCK

CRITICS STUDYING THESE PAINTINGS FROM ITALY AND THE LOW COUNTRIES
HAVE GIVEN THEM CONFLICTING ATTRIBUTIONS BUT UNQUALIFIED PRAISE

THE Italian, Flemish and Dutch Primitives in the New York Historical Society consist of paintings given to that organization by Thomas J. Bryan in 1867, and by Louis Durr in 1872. These two collectors and James Jackson Jarves, who brought to this country between 1850 and 1860 the Italian Primitives now at Yale, were a full fifty years ahead of contemporary taste. Mr. Bryan, the oldest of the three, born in Philadelphia about 1800 and a Harvard graduate of 1823, began his collection well before the middle of the century. While scholars of today leave hardly one attribution of these three pioneer collectors unquestioned they admit the beauty, and importance in relation to the age that produced them, of the paintings they had the vision to select.

In writing of a few paintings in the Bryan collection it is not my purpose to offer or to champion any attributions, but simply to bring together the opinions of some half dozen critics. These have been assembled by Mr. Alexander J. Wall, Librarian of the Society, who has put his records at my disposal and kindly allows the publication of this material for the first time in this form. The catalogue has never been revised but is still as Mr. Bryan himself arranged it, with ascriptions to the works of Cimabue, Memling, Perugia, Leonardo, Raphael, Cranach, Van Eyck, and a number of others, which have necessarily been set aside.

Many of the more important paintings of Mr. Bryan's selection came from the French collector, Artaud de Montor, and all that are reproduced here are from that group, with the exception of the "Crucifixion" attributed to Mantegna and that to Van Eyck as well as the "Virgin and Child with Cherubs" which has a very good chance of keeping its attribution to Mabuse.

The "Virgin and Child with Four Saints," which bears the catalogue number B-4 and the attribution to Guido of Siena, is a large altar picture and the largest painting in the collection. Oswald Sirèn, writing in *Art in America* in 1914 (Vol. 2, p. 326) gives it to Nardo di Cione, brother of Orcagna. Dr. Suida also gives it to the same painter in his "Florentinische Maler um die Mitte des XIV Jahrhunderts" (p. 21). Bernard Berenson, at the time of his visit to the collection, expressed an opinion that it might be the work of Giotto, who is possibly Maso, one of Giotto's pupils. There is a Sienese note in Giotto's work which is felt here and a liking for vertical lines and a detachment of the figures from each other. Giotto's best work was done about 1360 when he painted the altar piece for the Church of San Remigio at Florence. His frescoes of the Miracles of Pope Sylvester are in Santa Croce. The present altar piece was evidently for a Florentine church, for two Florentine saints stand on either side of the Virgin, St. Zenobius and Santa Reparata. Below

them are John the Baptist, on the left, and John the Evangelist, with his pen and Gospel in his hand. The Child, standing on His mother's knee, holds a struggling bird in His hands. Over the Virgin's throne is a tapestry with a delicately painted pattern of bird and palmette design which shows how far back the Italians knew the textiles of the East.

The attribution of the painting to Nardo di Cione would place it at the same period as that of Giotto, for Nardo helped his brother, Orcagna, paint the walls of the chapel of the Strozzi family in Santa Maria Novella in 1367. His work is distinguished by its tender sincerity, its sensitive feeling for color, and its handling of form in its two-dimensional aspect rather than in volume.

A third attribution of this picture comes from the critics, Lewis Einstein and François Monod, who wrote three articles on "The Museum of the New York Historical Society" in the *Gazette des Beaux Arts* which appeared in an English translation in *The Scrip* for 1905 and 1906. They speak of "a large painting of the Virgin and Child with Saints" without giving the catalogue number or attribution, but as this one in question is much larger than the only other similar subject, there given to Cimabue, they seem to refer to this particular painting which they think is by a follower of Giotto working in the manner of Taddeo and Agnolo Gaddi. They say further that Giottoesque panels of this quality are rare in Europe outside of Italy, although both the Jarves and Gardner collections in this country have comparable works.

An oblong panel painting of the Crucifixion may have the right to retain its attribution to Taddeo Gaddi in the opinion of Charles Dowdeswell, but Bernard Berenson would have it an early Venetian painting and Richard Offner a Siennese. Berenson, in his "Venetian Paintings in the United States" which appeared in *Art in America* in 1915 (Vol. 3), and later in his book on the same subject, says that this picture is one of four of the fourteenth century Venetian paintings he saw in America. He remarked: "The shape, the arrangement, the color and the technique all struck me as Venetian although under more than ordinary Italian influence."

Offner, writing in the same magazine in 1919 on "Italian Pictures in the New York Historical Society and Elsewhere" gives the picture to a follower of Bartolo di Fredi. In this artist he sees some member of Bartolo's shop, less fond than the master of rich, warm color, who has painted a Crucifixion derived from Barna's "Crucifixion" in the Collegiata in San Gimignano. The conventional gold background gives way on either side to gray rocks. Mary, who falls into the arms of her women companions, is in black, but the robes of the rest of the figures are high in key, and

contain a variety of reds: carmine, cinnabar, vermilion.

Two of the most interesting works in the entire collection are Florentine quattrocento birth plates, the first called in the catalogue "Knights at a Tournament" by Giotto di Bondone, and the other a "Birth of John the Baptist" by Ucello. The first of these is now accepted as the birth salver of Lorenzo de' Medici who was born on January 1, 1449. In Frank Jewett Mather's "History of Italian Painting" (p. 182), it is illustrated as by a follower of Domenico Veneziano, perhaps Baldovinetti. Its title should be the "Triumph of Fame" and in fact an inventory of the Medici collection, according to "Les Collections des Medici au XV^e Siecle" by Müntz, contained a *desco tondo da parto* whose subject was the "Triumph of Fame." In the circular frame of the *tondo* are the feathers of the Medici, and on the back are the three feathers rising out of the ring and the ribbon which were Lorenzo's own insignia. Above the feathers at the left are the arms of his mother, Lucrezia Turnabuoni, and to the right those of his father, Pietro. In the Einstein-Monod article it is described as "a most charming illustration of an allegory bequeathed to the Renaissance by mediæval tradition. Fame, erect on a globe from which radiate winged trumpets, surrounded by knights in armor paying homage to her, holds in her two hands the symbols of knightly glory, the naked sword and Love with bandaged eyes letting fly an arrow. Mr. Berenson inclined to see in this precious *tondo* an early work of Piero della Francesca. But there are here and there touches of clumsiness, such as the soft, awkward heads of the horses, which leave the little picture far below the magnificent compositions of San Francesco at Arezzo, and which would indicate rather some imitator influenced both by Piero della Francesca and by Ucello."

William Rankin says that the *tondo* is by a "follower of Domenico Veneziano" while Dowdeswell calls it "a Florentine production, the authorship can only reasonably lie between such distinguished artists as Benozzo Gozzoli . . . and the illustrious Paolo Ucello." Offner writes in *Art in America* (Vol. 8, 1919-20) that the Ucello influence is so strong as to preclude giving it to Domenico Veneziano or Piero della Francesca. The similarity as well as the difference between the work of this artist and that of Piero della Francesca may be seen by comparing it with a detail showing the Battle of Constantine in the choir of San Francesco at Arezzo where he painted ten stories from the Legend of the Holy Cross. The feeling is somewhat the same but the execution is not so vigorous or so finished. The horses of the *tondo*, for instance, seem slightly like hobby-horses in comparison. The color, while not rich, is clear and luminous. An effect of vast distance and spaciousness is secured by precision of line and relation of objects in space. In the very center of the picture is a yellow-



THIS "VIRGIN ENTHRONED" FORMS THE LEFT HALF OF A DIPTYCH WHICH MR. BRYAN BELIEVED WAS BY SIMONE MEMMI, ALTHOUGH SEVERAL PRESENT-DAY SCHOLARS AGREE IN ASSIGNING IT TO BERNARDO DADDI. DADDI, WHO WAS PROBABLY ONE OF GIOTTO'S PUPILS, PAINTED SOME OF THE FRESCOES IN SANTA CROCE IN FLORENCE, AND IN THE ARENA CHAPEL AT PADUA



"THE TRIUMPH OF FAME" IS THE SUBJECT OF THIS BIRTH SALVER MADE FOR LORENZO DEI' MEDICI WHO WAS BORN ON THE FIRST OF JANUARY, 1449. THE REVERSE OF THE TONDO SHOWS THE RING, THE FEATHERS, AND THE RIBBON OF LORENZO, AND ARMS OF THE MEDICI AND TURNABUONI



THIS SALVER HAS BEEN ASCRIBED TO A NUMBER OF QUATROCENTO PAINTERS, AMONG THEM DOMENICO VENEZIANO, PIERO DELLA FRANCESCA, BENOZZO GOZZOLI AND PAOLO UCELLO. IF NOT BY ONE OF THESE, IT IS PROBABLY THE WORK OF A PAINTER INFLUENCED BY ALL OF THEM



THE "CRUCIFIXION" ATTRIBUTED TO MANTEGNA RESEMBLES HIS "CALVARY" IN THE LOUVRE AND IS CONSIDERED TO BE EITHER A STUDIO PICTURE OR ELSE BY SOME CLOSE IMITATOR OF MANTEGNA. BERENSON SUGGESTS JACOPO DA MANTAGNANA, WHILE BODE AND RANKIN THINK IT IS BY BRAMANTINO, WHOSE REAL NAME WAS BARTOLOMMEO SUARDI



THE "LAST JUDGMENT" IS THE RIGHT HALF OF THE DIPTYCH OF WHICH THE "VIRGIN ENTHRONED" APPEARS ON PAGE 29 OF THIS NUMBER. IN THE OPINION OF BERENSON, OFFNER AND SIRÈN IT IS THE WORK OF BERNARDO DADDI, WHO IS ALSO REPRESENTED IN THE PLATT COLLECTION IN ENGLEWOOD AND THE JOHNSON COLLECTION IN PHILADELPHIA



IT IS POSSIBLE THAT JAN DE MABUSE MAY HAVE BEEN THE PAINTER OF THIS LITTLE PICTURE OF THE "VIRGIN AND CHILD WITH CHERUBS." THIS ATTRIBUTION HAS A SUPPORTER IN CHARLES DOWDESWELL, AND IT IS ALSO GIVEN TO HIM IN THE CATALOGUE. BESIDES ITS TENDERNESS AND CHARM, IT IS REMARKABLE FOR ITS GRACEFUL ARCHITECTURAL DETAIL



THE VIRGIN IS SHOWN WITH ST. ZENOBIUS, SANTA REPARATA AND THE TWO ST. JOHNS.
IT IS POSSIBLY BY NARDO DI CIONE OR BY A FOLLOWER OF GIOTTO AND THE GADDI



DR. BODE HAS EXPRESSED THE OPINION THAT THIS "CRUCIFIXION" IS BY SOME UNKNOWN PAINTER FROM COLOGNE WHO WAS A FOLLOWER OF ROGER VAN DER WEYDEN. THE CATALOGUE ATTRIBUTES THIS PAINTING TO JAN VAN EYCK

garbed groom whose garment is the only rich note in the picture, save the blue of the distant hills and the carmine that bands the pedestal on which the figure of Fame is standing.

The *tondo* showing the "Birth of John the Baptist" has an inscription dated April 25, 1428, but its painter and origin are not known. Berenson sees in it the tradition of Masolino and his more illustrious pupil, Masaccio, perhaps because of the narrative style in which it is conceived which came down to Masolino through Taddeo Gaddi and Pietro and Ambrogio Lorenzetti. Richard Offner has summed up its qualities so well that it is impossible not to quote him (*Art in America*, Vol. 8, 1919-20, p. 8): "The representation, while lingering within an earlier tradition, is full of bits

appropriated from the more progressive and fuller current of Florentine art. It is a little surprising to find, side by side with some of the heads and motifs and the Roman characters of the inscription so typical of the advancing fifteenth century, the trecento landscape hanging over a piece of trecento carpentry. Here certainly as nowhere else the two centuries maintain a balanced dominion. Not mature enough, or perchance too old to comprehend the intention of Masaccio and Ucello, the painter of this panel seems to have felt both and appropriated what he could from them. The ineradicable influence however is the oldest; that of Lorenzo Monaco and more especially that of his later works."

Another painting over which many critics have pondered is a "Crucifixion" which Mr. Bryan believed to

be by Mantegna. Berenson remarked on the occasion of his visit that it seemed to be by a very close follower of Mantegna's last phase. When he wrote of the collection in 1896 in the *Gazette des Beaux Arts* he said that the painter was probably some imitator of Mantegna, or of Bonsignori, perhaps Jacopo Mantagnana. Mantagnana was from Padua, where Mantegna painted before he went to Mantua and the court of the Gonzagas. He was born before 1450 and was a student of Bellini and Carpaccio; his work may be seen in the Gattamellata Chapel at the Santo of Padua. Bonsignori was born in Verona in 1455 and studied for some time under Mantegna but only after he had formed his own style. During his later period he became a sedulous imitator of Mantegna.

Dr. Bode would give this "Crucifixion" to Bramantino whose real name was Bartolomeo Suardi. William Rankin agrees with him (*The Scrip*, Vol. 2, 1906, p. 14). Bramantino earned his name by his association with Bramante. Dowdeswell says that the picture "is in all probability his (Mantegna's) work," while Einstein and Monod call it a studio picture, but an interesting one, "as if, indeed, one had filled in hit or miss the outlines of a vigorous sketch with mediocre and incoherent embellishment." It is like the "Calvary" by Mantegna in the Louvre.

A small diptych in the Historical Society catalogued as by Simone Memmi and presenting on the left the "Virgin and Child" and on the other the "Last Judgment" is one of the treasures of the collection. Berenson, Sirén and Offner all agree that this diptych is by Bernardo Daddi, who was possibly a student of Giotto, and painted some of the frescoes in Santa Croce. Offner speaks of the fact that the heads of the saints in this "Last Judgment" are like those in the wings of

the Medici Chapel polyptych at Santa Croce. This panel has the austerity and sincerity which animate early Florentine art. The figure of the Christ, in a black robe, appears in the midst of a red glory, the background of the panel being gold.

The two angels at the top, blowing trumpets, are entirely blue, even the faces, of a richness that is like lapis-lazuli. The "Virgin and Child," like the large altar painting which was first described, has qualities which relate it both to the Florentine and Sienese schools; it has the deeper emotion and vigor that distinguish the art of Florence, as well as the charm and graciousness of Siena.

The "Crucifixion" attributed to Jan van Eyck has been pronounced by Dr. Bode as by some unknown painter from Cologne who was an imitator of Roger van der Weyden. His style, with his somewhat crude coloring, is akin to the Master of the Passion of Lyversberg, says Einstein. (*The Scrip*, Vol. 2, 1906.) At the left the kneeling donor's name is

painted across his monk's frock, Frater Aurelius de Emael.

A little "Virgin and Child with Cherubs" given to Jan de Mabuse has an attribution which Dowdeswell says is "very probably correct." The perfection of detail in the beautiful Gothic throne is enlivened by two of the sculptural figures who come to life to swing censers over the Mother and Child which catch the light delightfully. The cherubs singing to the Child and the one offering a flower are very tender and lovable, their sincere efforts to amuse Him are typical of the humanizing spirit that was beginning to animate Gothic art.

At the head of our table of contents for this month is a panel, painted no doubt for a *cassone*, representing the "Triumph of Julius Caesar." Its attribution to Antonio Della is set aside by Berenson in favor of

(Continued on page 88)



DETAIL OF A QUATTROCENTO WORK IN WHICH THE TRECENTO STYLE HAS RETAINED ITS INFLUENCE



DONNA FRANCESCA CANDADO

Courtesy of Bachstitz Gallery

FRANCISCO JOSE DE GOYA

IN THIS VERY CHARACTERISTIC AND CHARMING PORTRAIT BY GOYA IS SEEN A COMBINATION OF GENTLE DIGNITY AND INFORMALITY WHICH IS NOT OFTEN FOUND IN SPANISH PORTRAITURE

THE FANS OF THE OLD ARISTOCRACY

BY ESTHER SINGLETON

THE NINETY-THREE FANS IN PERFECT ORIGINAL CONDITION WHICH ARE OWNED BY
DE WITT CLINTON COHEN COMPRISE THE FINEST COLLECTION EVER ASSEMBLED

VIEWED from every standpoint by which a collection of the first rank should be tested—from that of beauty, of rarity, of variety, of interest and of condition—the choicest collection of fans in the world is that of Mr. De Witt Clinton Cohen of New York. Each one of the ninety-three fans in this collection, gathered by Mr. Cohen from many sources during a period of many years, is a gem; and, in addition to its astounding beauty, each fan is the very best example of its particular *genre*.

Few collectors can say that every object they possess is in perfect condition, which would signify that all objects have been properly restored and repaired. Mr. Cohen's collection goes further: every fan is in "perfect original condition," which means in collector's parlance that it has never needed repair, and has consequently, in all probability, never been touched since it left the hands of its makers. This state is exceedingly rare.

The ninety-three pieces represent Chinese carved ivory fans, and carved tortoise-shell fans of the sixteenth and seventeenth centuries; filigree metal fans, beautifully enameled; and Italian, French, and Spanish painted fans of the eighteenth century. To have



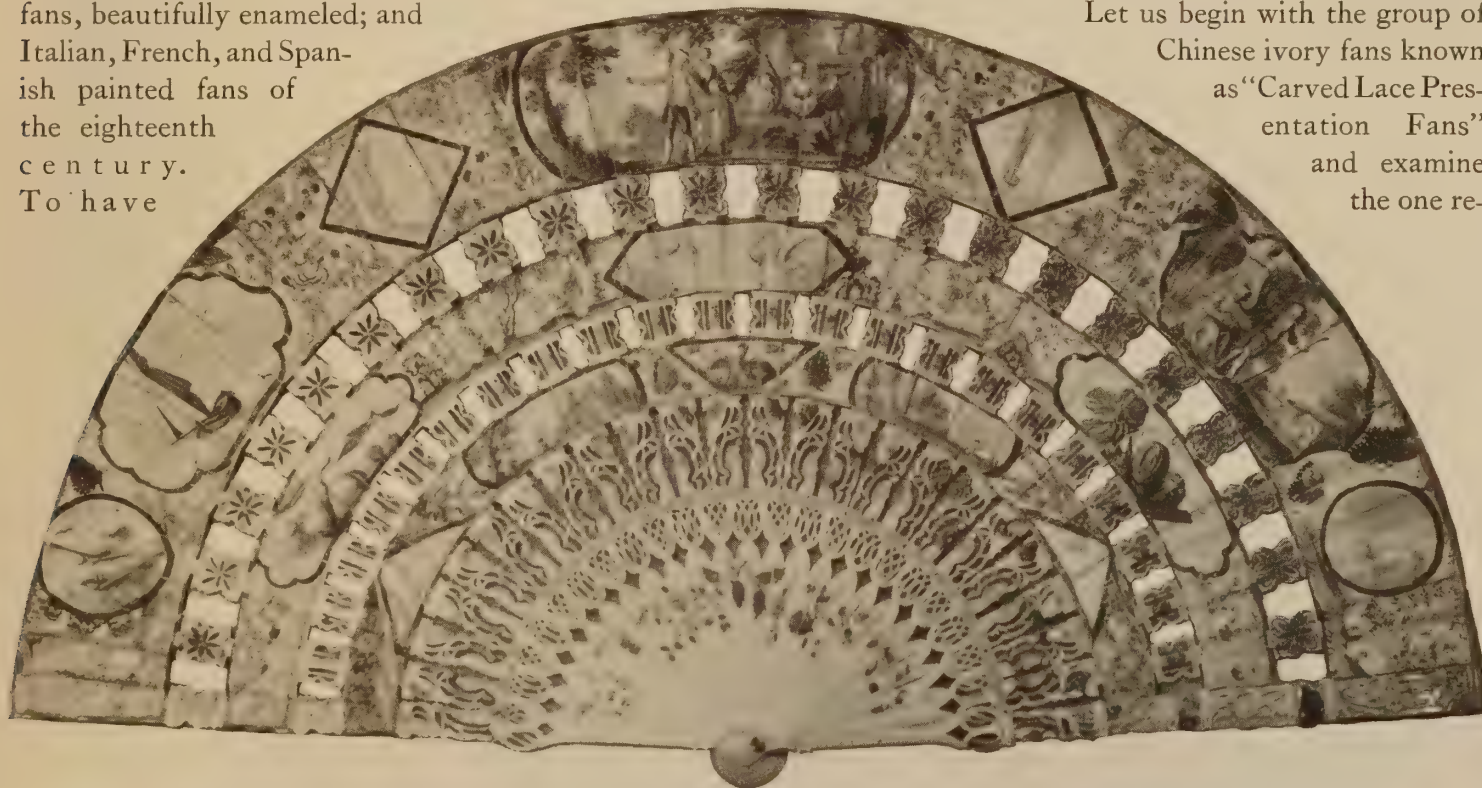
A RARE SEVENTEENTH CENTURY NEEDLE-POINT FAN CASE

Mr. Cohen bring from his cabinet one treasure after another and lay it before you on a table, handing you a magnifying glass so that every nuance of the delicate

painting, and every wonder of the exquisite carving may be revealed in all their beauty is a treat and an education. Seasoned collectors, experienced art critics, renowned European *antiquaires*, and experts on fans, have pronounced these pieces unrivaled in any museum or in any private collection.

The Cohen collection of fans may be called a gallery of miniature paintings and a collection of carved ivories. Where to start in describing these beautiful objects is, indeed, difficult. It is even more difficult while doing so to keep the pen under proper control: it wants to indulge in superlatives of ecstasy as the delicate colors and fairy-like carvings return to memory. Difficult, too, it has been to select from such a cabinet thirteen representative fans. So, in looking at the pieces that are illustrated on these pages, we should remember the eighty equally beautiful specimens that are lying in the velvet-lined drawers of the cabinet.

Let us begin with the group of Chinese ivory fans known as "Carved Lace Presentation Fans" and examine the one re-



A FRENCH CABRIOLET FAN OF THE EIGHTEENTH CENTURY WHICH IS UNUSUAL BECAUSE OF ITS THREE ROWS OF PAINTED STRIPS. PROBABLY THIS IS THE ONLY EXAMPLE OF ITS KIND EXTANT. THE IVORY STICKS ARE DELICATELY DECORATED



A FRENCH FAN OF CHICKEN-SKIN, WHICH WAS MADE IN THE EIGHTEENTH CENTURY. IT IS PAINTED IN SEVERAL SHADES OF GRAY, DELICATELY RELIEVED WITH ORANGE. THE STICKS ARE CARVED FROM MOTHER-OF-PEARL



THIS SPANISH MASK FAN WAS MADE IN THE EIGHTEENTH CENTURY AND IS EXCEEDINGLY RARE. PARCHMENT IS USED INSTEAD OF SILK OR CHICKEN-SKIN, AND THE PICTURES PRESUMABLY TELL THE HISTORY OF THE FAN

produced at the top of page 42, on the left, which is the most perfect and exquisite of its kind that is known. This piece was made at the Imperial Ivory Works in Pekin in the seventeenth century. It is full size—ten and three-quarters inches—and the details of the workmanship can only be fully revealed with the aid of a magnifying glass. The pattern of birds and flowers, and the medallion carrying initials in the center, appear on a background technically called “lacing,” or lace-work. This lacing is composed of tiny vertical lines, and each

that it almost defies the camera. This fan was also made at the Imperial Ivory Works between 1690 and 1710.

In China, where elegance in taste is a matter of supreme importance, and where etiquette is almost an affair of religious significance, a choice fan has always been one of the most distinguished gifts that could be offered as a token of especial favor. Consequently, the person who received from the Chinese emperor an ivory fan, delicately and beautifully carved, knew that he had risen very high in the esteem of the monarch.



THIS FRENCH CABRIOLET FAN IS CONSIDERED UNUSUAL AND VALUABLE TO COLLECTORS BECAUSE THE STRIPS OF PAINTING AND THE PIERCED SPACES ARE ALL ONE SOLID PIECE OF VELLUM. THE STICKS ARE MADE OF IVORY

one of them the size of the very finest cambric needle.

The sticks of this presentation fan are carved in the same way, the floral pattern standing out in relief from the delicate lines. The guards are also exquisitely treated. The fan appears as if it were carved upon a cobweb; and it is so light in weight that a puff of wind could easily blow it away. How human hands could produce such a fragile thing without an error, and from such a substance as ivory, is a marvel and a mystery—but then those hands were Chinese!

Our second example of the carved lace ivory fan is reproduced at the top of page 43, on the right, and represents the “Return of the Warriors.” It is a marvelous example, also full size—ten and three-quarters inches—and marks the highest point ever reached by ivory carvers. This fan is one of the three finest examples extant. The background, or “lacing,” is so delicate

Several European ministers and diplomats of the sixteenth and seventeenth centuries were honored with “Presentation Fans,” on which their initials were carved; and some of these large “Presentation Fans” are extant. According to latest research, there were never more than twenty-five of these fans made; and of these twenty-five, Mr. Cohen owns seven.

The majority of “Presentation Fans,” however, which are met with in collections, are of smaller size and were made by request of the sovereigns of England, who, in imitation of the Chinese emperors, desired to express royal favor and had the initials of the person to whom the fan was to be given carved to order. Of these, probably about fifty were made all-in-all. Mr. Cohen possesses a number of these.

The finest “Presentation Fans” were made between 1590 and 1640, by a family of expert carvers—three



AT THE LEFT IS A CARVED IVORY PRESENTATION FAN MADE IN PEKIN IN THE SEVENTEENTH CENTURY, AND THE MOST PERFECT EXAMPLE OF ITS KIND KNOWN. AT THE RIGHT IS A MARRIAGE FAN, BELONGING ORIGINALLY TO A PRINCESS

generations, of whom nothing is known after 1725—and at the Imperial Ivory Works founded at the end of the seventeenth century. The third generation of these carvers is supposed to have worked there.

The peculiarity of this Chinese carving, Mr. Cohen says, “is that the figures and designs are all carved from the top of the sticks downward, and the background or ‘lacing’ was the last thing to be carved. It is this very fine ‘lacing’ which distinguishes the carvers of the first two hundred years from the carvers of the last hundred years. This very delicate ‘lacing’ is a lost art. Many modern carvers in China and Japan are perfectly capable of producing equally fine figure carving; but it is certain that this wonderful ‘lacing’—fine as the finest lace—can be done no longer.

“When you run your fingers over the whole fan you can appreciate the method of these ancient carvers. All the figures seem to stand out beyond the background, or ‘lacing’; and you can realize in this way that the ‘lacing’ was carved last.”

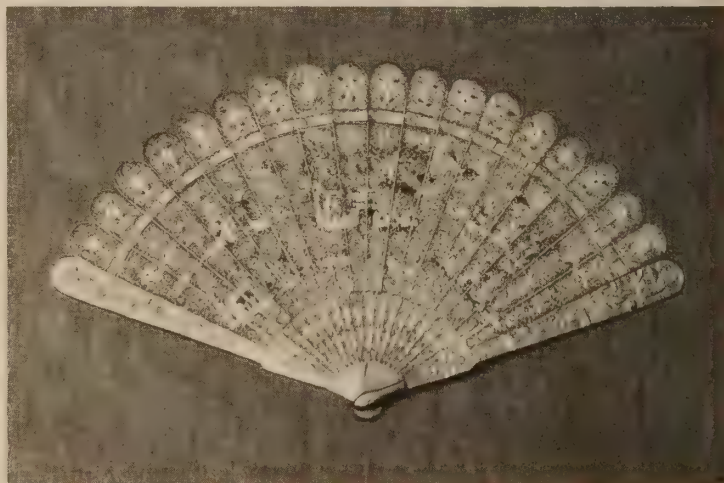
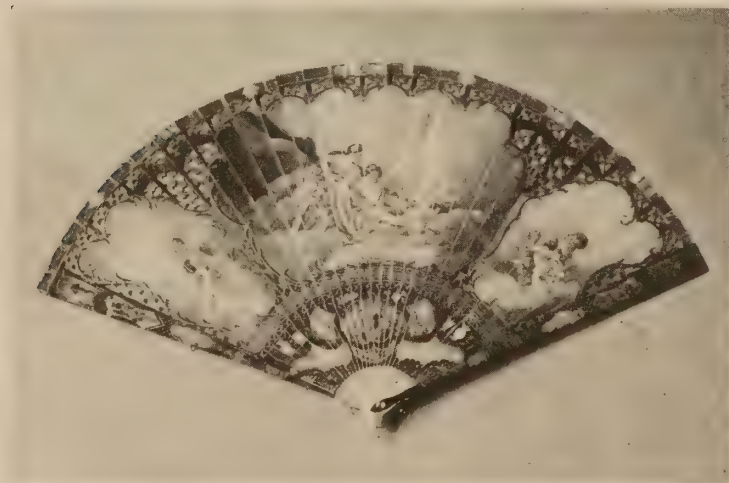
The third example is reproduced at the bottom of page 43. It is known as a “Carved Lace Tortoise-Shell Fan,” and was also made in the seventeenth century at the Imperial Ivory Works in Peking. The pattern,

which is typically Chinese, also stands upon a background of carved lace-work, so extremely delicate that in order to photograph it an electric light had to be placed behind the fan. This piece is very rare and of unusual beauty.

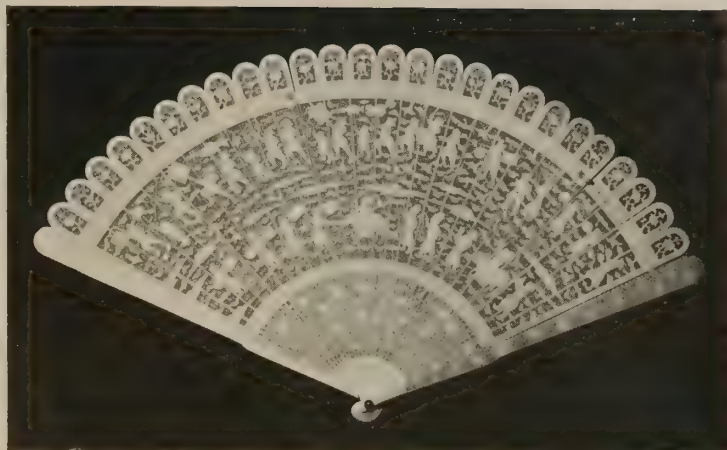
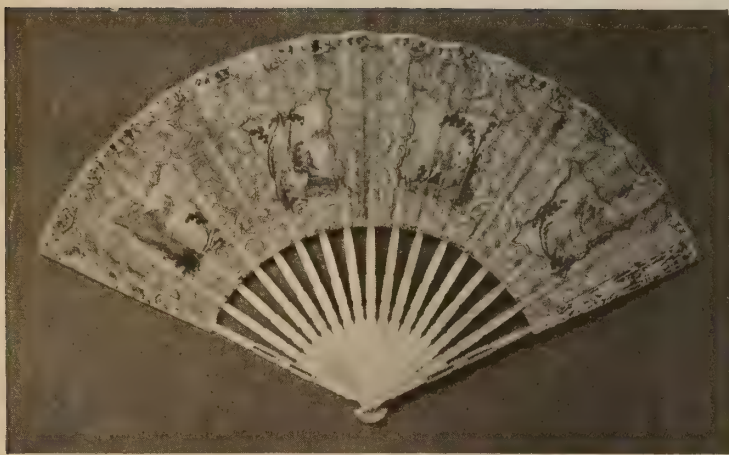
Mr. Cohen’s Chinese fans also include one made of pure gold applied on ivory, and a “Silver Filigree Fan” of the seventeenth century, represented at the bottom of this page. This piece, a wonderful example of the highest type of filigree-work, has inserts of figures and landscapes made of blue-green transparent enamel, a very unique kind of work. The general effect is the iridescent gleam of a tropical beetle who has caught the changeable colors of his shining armor from the gorgeous flowers among which he dwells.

From ivory lace let us turn to a fan of real lace on carved ivory sticks, shown at the top of this page, on the right. This superb piece is French and of the eighteenth century. We hardly know which to admire most—the d’Argentan lace or the exquisite sticks with their little carved figures. What perfect balance, and aristocratic elegance! This ravishing piece was the “Marriage Fan” of a princess of the house of Orléans.

Let us now consider that exquisite class of eighteenth



BOUCHER PAINTED THE VERY RARE EIGHTEENTH CENTURY VERNIS MARTIN FAN WHICH IS SHOWN ABOVE, AT THE LEFT; AT THE RIGHT IS A CHINESE SILVER FILIGREE FAN, DATED IN THE SEVENTEENTH CENTURY, AND HAVING ENAMEL INSERTS



ABOVE, AT THE LEFT, IS A PIERCED PAPER FAN WITH MINIATURES PAINTED ON THE PAPER. AT THE RIGHT IS A CARVED LACE IVORY FAN REPRESENTING THE RETURN OF THE WARRIORS. IT WAS MADE IN PEKIN, BETWEEN 1690 AND 1710

century painted fans that could have been produced only in that gay, light-hearted age of alluring grace and dalliance, that era of *fêtes galantes*, and rose-embowered isles of Cytherea made familiar to us by Watteau, Lancret, Pater, De Troy, Boucher, Fragonard and Huet. Then the fan was the very weapon of coquetry. Indeed, the play of the fan was almost as important as the language of the eyes.

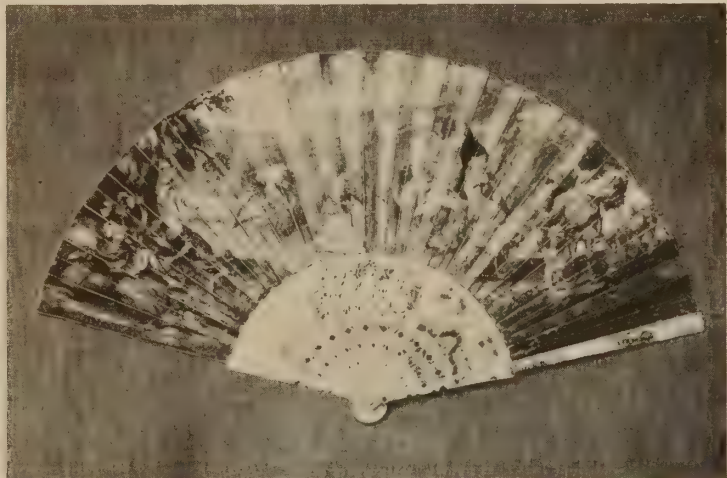
All these beautiful examples that have survived, painted on vellum or on that specially dressed kid called "chicken-skin," with their carved ivory or their mother-of-pearl sticks, have been held in the jeweled fingers of famous belles and beauties who possessed and practised all of the feminine arts and graces. There are many exquisite examples of these fans in Mr. Cohen's fine collection. Some of them are painted in the soft colors of dawn and sunset; some of them are painted in the tints of flower petals; and some of them are painted in the hues that can be likened to those upon the feathery wings of tropical butterflies. And these enchanting tints, mellowed through years, are accompanied by the rich cream of old ivory and the opalescent moonlight of mother-of-pearl.

At the bottom of page 42, on the left, there is repro-

duced a masterpiece, possibly the finest of all Vernis Martin fans extant. The mount consists of three panels separated by partially pierced sticks. These panels are painted with groups of playful loves and goddesses in that delicate cloudland of "vaporious blue" that floated from the palettes of Fragonard, and François Boucher. And it was Boucher, none other, so the greatest of the French experts say, who painted this fan, before he handed it to the Martins to varnish with brilliant, glowing lacquer.

The famous fan known as "The Reapers" or "The Harvesters" finds its home in Mr Cohen's collection, and is reproduced at the bottom of this page on the right. A glass is needed to reveal all the beauties of the Italian artist, who has blended rich colors and delicate tints in such fashion that you think instinctively of the harmonies of the woodwind in a symphony orchestra. This picture of the late seventeenth century is painted on "chicken-skin" and is supported on ivory sticks of Chinese carving, delicately inlaid with red lacquer. The guards are beautifully carved and the rivet that holds the sticks is jeweled.

Another painted chicken-skin fan is pictured on the following page. It is decorated with a ravishing wealth



THE CARVED LACE TORTOISE-SHELL FAN AT THE LEFT IS EXCEEDINGLY RARE. THE CHICKEN-SKIN FAN AT THE RIGHT IS DECORATED WITH AN ITALIAN PAINTING OF THE SEVENTEENTH CENTURY; THE STICKS ARE INLAID WITH RED LACQUER

and variety of color. The flowers and border are particularly lovely. The sticks are unusual. They are mother-of-pearl with silver inlays, and solid gold panels are appliquéd upon them. This French eighteenth century specimen is both sumptuous and distinguished.

A third fan of painted chicken-skin is mounted on mother-of-pearl sticks—very thin and very delicately carved—and is also French of the eighteenth century. It is reproduced at the top of page 40, and represents the gathering of the fruit. The picture is painted in delicate grays, with touches of orange suggested by the fruit in the foreground. All these subdued tones play into the iridescence of the mother-of-pearl sticks. This gem among gems suggests the grays of twilight, the orange-tinted clouds of sunset, and the pearly tone of the coming moonlight.

The painted cabriolet fan pictured on page 41 is unique because the two rows of painting and the intervening spaces are made from one piece of vellum. The painting on the strips is exquisite, and unusual in subject. The carved ivory sticks are of beautiful workmanship.

The painted cabriolet fan which spreads itself across the opening page of this article is truly extraordinary. Perhaps it is the only one known with three rows of painted strips instead of the usual two. The figure pictures, landscapes, marines, fruit, flowers are marvelous. The sticks and guards are finely painted.

And why was the name "cabriolet" given to a fan?

A light two-wheeled carriage, called *cabriolet*, was introduced in 1755 and became so much the fashion that everything else had to have its name. The new "cabriolet" fan had a mount divided into two parts with the intervening space usually perforated (*découpé*). At first, Parisian scenes were painted upon it, and fashionable persons driving a *cabriolet* comprised the design most often seen on these fans.

Cut paper was also a fashion of the period. *Découpé* work became a favorite pastime with the *élégantes*. The "Painted Pierced (*Découpé*) Paper Fan," with finely painted miniatures executed directly on the paper, is exquisite in texture. It is pictured at the top of page 43, on the left. The sticks are of plain ivory.

At the bottom of page 40 there is reproduced a very rare and somewhat intriguing Spanish mask fan, made in the late seventeenth century. The parchment is mounted on sticks of carved and decorated ivory. The painting is very colorful, and presumably pictures incidents from the real as well as the imaginary history of the fan. The middle section of the parchment was given over to a mask not merely for purposes of decoration, but to serve any senorita who desired temporarily to conceal her identity. Very often magnificent cases were made for these fans of long ago. One very rare example is pictured on the opening page of this article. It is of needle-point in a Chinese design of pagodas and willows, and dates back to the early seventeenth century.



THIS PAINTED CHICKEN-SKIN FRENCH FAN OF THE EIGHTEENTH CENTURY IS CONSIDERED A VERY RARE SPECIMEN ON ACCOUNT OF ITS COLOR AND THE STICKS OF MOTHER-OF-PEARL WITH SILVER INLAIS AND SOLID GOLD PANELS



All drawings courtesy of the Fearon Galleries

"THE FLUTE PLAYER" ILLUSTRATES CHARLES BARGUE'S DELICACY OF LINE AND SEARCH FOR PERFECTION

A GROUP OF DRAWINGS BY CHARLES BARGUE

Of Charles Barge it may be said with a certain note of pathos that his life is recorded only in his pictures. He lived in Paris (these are his only known dates) from 1867 to 1883; won medals as a lithographer in 1867 and 1868; was a pupil and devoted follower of Gerome with whom he had been engaged in the preparation of "A Course of Designs for Schools"; painted about twenty canvases between 1870 and 1883; and died, presumably, in the last-named year. In spite of the fact that his few paintings have always attracted extraordinary interest and admiration, and have brought high prices, no one has ever made the effort to investigate French official records as to further facts concerning his life, possibly because his work has not sufficient commercial value to warrant creating a Barge legend. Twelve of his paintings are in the United States: two in the Metropolitan Museum of Art; one in the Boston Museum; one in the Chicago Art Institute; one in the Cincinnati Museum; three in the Cornelius Vanderbilt collection; one in the C. K. G. Billings collection; and three, owned by a dealer, were recently exhibited in the Fearon Galleries in New York City. The group of his drawings presented here have hitherto been unknown in this country



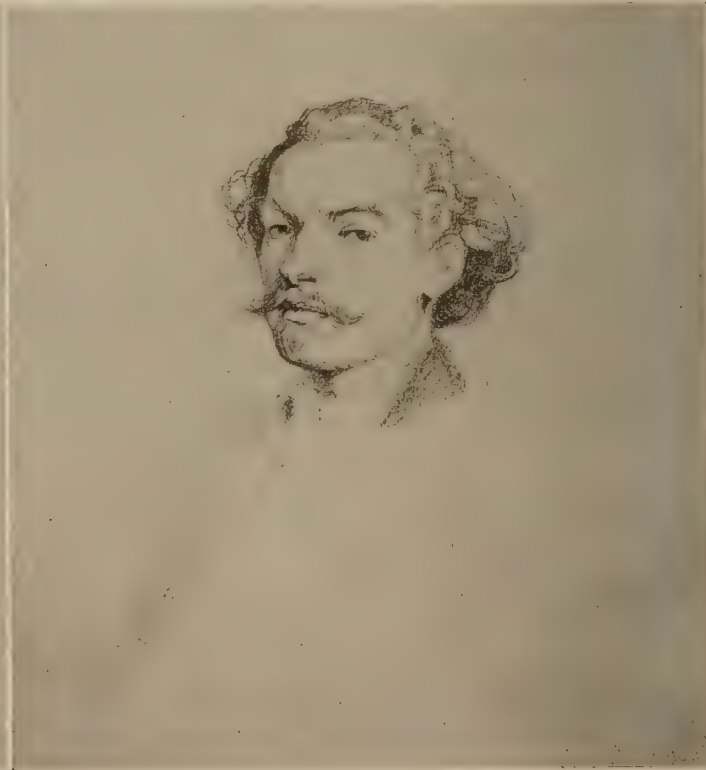
SET DOWN IN BOLD STROKES OF HIS PENCIL, THIS STUDY OF A "TURKISH SOLDIER" IS A COMPLETE DOCUMENT ON THE METHOD AND PRACTICE OF CHARLES BARGUE. THE SKETCH WAS MADE FROM LIFE, AND SHOWS HIS PERFECTIONS IN NOTING THE HUMAN OUTLINE, AND THE PLAY OF MUSCLES



ALTHOUGH WOMEN OF THE MODE OF THIS WATER COLOR, "STUDY OF FEMALE FIGURES," ARE STRANGE TO BARGUE'S PAINTINGS, THE DRAWING HAS ITS DOUBLE APPEAL OF CHARM OF SUBJECT AND HANDLING OF THE MEDIUM, AND ITS ADDITIONAL REVELATION OF HIS INTEREST IN THE HUMAN FIGURE



IN THIS "MARKET SCENE" ONE MAY DISCOVER THE ARTIST'S UNCEASING EFFORT TO OBSERVE LIFE AND SET IT DOWN WITH FIDELITY, IN DETAIL WHERE NECESSARY AND IN BROAD EFFECT WHERE THAT WAS ESSENTIAL TO HIS PURPOSE



BARGUE'S ONE PORTRAIT REPRODUCED AT THE RIGHT, IS PROBABLY A LIKENESS OF HIS MASTER, GEROME. HIS MANNER IN THIS DRAWING IS MARKEDLY DIFFERENT FROM THAT IN THE "STUDY OF AN ORIENTAL," SHOWN AT THE LEFT



"GATHERING BRUSHWOOD" SHOWS HOW BARGUE OCCASIONALLY DEPARTED FROM THE GRAND TRADITION OF HIS MASTER, GEROME, TO INTEREST HIMSELF IN THE HUMBLE LIFE OF THE POOR OF PARIS

THE MODERN DISCUS THROWER

BY R. TAIT MCKENZIE

THE DISCOBOLUS OF THE ATHENIAN SCULPTOR, MYRON, IS NO LONGER A GUIDE FOR ATHLETES WHO WOULD EXCEL IN THE CLASSIC SPORT OF DISCUS THROWING

WHEN the discus throw was revived at the first modern Olympic games in Athens in 1896, the athletes had little to guide them in their style except the statue of Myron which suffers from the limitation of all single statues in that it shows but one moment in the chain of movements that go to complete the action. How he stood before and what he did next gave rise to wide differences of opinion.

The athletes promptly began to experiment and discovered, as the early Greeks had doubtless done before them, that better results could be got by a circular movement rather than by one like underhand bowling that Myron's "Discobolus" suggests at first sight. They also discovered that by taking one or two turns with increasing speed, centrifugal force added many feet to the flight of the discus, now standardized at two kilos in weight.

This was all very irritating to the archaeologists who, up to that time, had held a monopoly on all knowledge of classic sport. There was a great searching of scattered references to combat the growing heresy of style, and finally they came upon a passage from Philostratus, a trainer and journalist, who wrote in the first half of the third century. This was rather late evidence to get, it is true, being a century or more after the "Discobolus" was modeled, but it was the best that could be found. Philostratus wrote: "The Balbis is small and sufficient for one man, marked off, except behind, and it supports the right leg, the front part of the body leaning forward while it takes the weight off the other leg which is to be swung forward and follow through with the right hand. The thrower is to bend his head to the right and stoop so as to catch a glimpse of his right side and to throw the discus with a rope-like pull, putting all the force of the right side into the throw." I fear Philostratus had Myron's figure in his mind, when he wrote this description, but there was

much discussion and argument over it, and the scholars finally evolved what was called "Hellenistic" or Greek style, and required that it always be thrown in this exact way on pain of disqualification.

A Balbis, or platform, was designed eighty centimeters long, seventy centimeters wide, fifteen centimeters high behind, and five centimeters before. The thrower had to assume the pose of Myron's figure exactly and bowl the missile, the right foot being kept forward until the completion of the throw, when he was allowed to take one forward step with the left. Thus purity of style was to be vindicated. Futility could go no further, and the insurgents demanded free style competition. The judges disagreed on the interpretation of the style itself and on one occasion a Greek, defeated in this Hellenistic style by a Finnish athlete, went back to the Balbis, after the contest was over, and using the winner's style threw it farther than his competitor, claiming that the winning throw had not been fair. In subsequent Olympic games two competitions were allowed, one in Greek style, and one in free style, until finally the highly artificial "Hellenistic" style has gone the way of



A COPY, PRESERVED IN ROME, OF MYRON'S STATUE

all theories that are in conflict with common sense and efficiency. With the free style the same athlete can always throw from ten to twenty feet farther than by the more artificial method of the archaeologists.

As now thrown, the athlete must keep within a seven-foot circle marked on the ground. This probably corresponds to the Balbis of the Greeks, who marked the front and two side lines but no back line. The right-handed thrower takes the pose frequently shown on the Greek vases, swinging the discus forward and sometimes holding it high above his head with both hands. For this part of the throw every athlete has his own slight individual mannerism, but the principle is about the same.



THE MOST DISTINGUISHED WOMAN PAINTER IN THE UNITED STATES, VIOLET OAKLEY, PAYS THE COMPLIMENT OF HER INTEREST IN THE WRITER OF THIS ARTICLE THROUGH HER SPIRITED AND LIFELIKE SKETCH OF DR. TAIT MCKENZIE AT WORK ON HIS MODEL OF THE "DISCUS THROWER." A CANADIAN BY BIRTH, DR. MCKENZIE LONG HAS BEEN A RESIDENT OF OUR COUNTRY, FILLING THE CHAIR OF PROFESSOR AND DIRECTOR OF THE DEPARTMENT IN PHYSICAL EDUCATION OF THE UNIVERSITY OF PENNSYLVANIA. AS A SCULPTOR HE IS REPRESENTED IN THE MUSEUMS OF THE UNITED STATES, CANADA AND ENGLAND



THIS SIDE VIEW OF R. TAIT MCKENZIE'S "DISCUS THROWER" SHOWS THE TENSENESS OF THE CROUCHING ATHLETE WHO GRASPS THE DISCUS FIRMLY, FACE UP. THE LEFT FOOT IS IN A POSITION TO PUSH, RATHER THAN TO DRAG

Sometimes the left foot is advanced and then brought back as the discus is swung backward. In most cases, however, the right foot is forward all the time. He then swings the discus backward and across his back with the right hand, crouches, swings his left across his knees, and pauses.

This is the moment of the throw chosen by Myron for his statue. His head is always turned slightly to the left but he now jerks his head farther to the left, vigorously swings his left arm around with it, dragging the right with a circular swing, and delivers the discus in a direction about forty-five degrees to the left of the line marking the direction of the two feet. This is the standing throw, and some athletes, notably Loeb of Notre Dame, threw it in this way, attaining great distance by this means. Unquestionably this was the Greek method, because it is the most efficient, and the Greeks were great athletes. Moreover, it is not incompatible with the

statues and drawings of ancient athletes to which we have access.

The experience gained from hammer throwing has been taken to heart by most modern athletes, and instead of delivering it at the end of this spring they spring up, making a complete turn to the left and forward in the circle, their feet landing, left, right, left, both arms straight and almost at right angles to the body, the right dragging a little; the missile is "scaled" or released, face down, with the forward edge raised at a comparatively low angle and the same direction as without the turn, the discus leaving the tip of the first finger as its last point of contact. The movement is singularly graceful and beautiful, and "the wind up," as it is called, always recalls the pose of Myron's athlete, with several important differences.

The head in Myron's statue is turned backward, and doubtless gave rise to Herbert Spencer's remark that he

was about to fall on his nose. In any movement of throwing, the head should lead and show the direction of his throw. That is why it is so hard for the golfer to keep his eye on the ball. His instinct is to raise his head in the direction that he hopes the ball will go. The baseball player, the shot-putter, the javelin thrower, all do it, and so does the discus thrower.

Every afternoon during the summer, while modeling this figure, I spent half an hour or more in this exhilarating exercise on a flat Massachusetts beach, trying it with and without the turn, and found that in my case the addition of the turn added about fifteen per cent to the distance of the throw. My companion, a powerful athlete, found the difference between the standing and turning throw very slightly less, but it was still well marked, and I am convinced that the Greeks used a form very closely approximating this in the heyday of Greek athletic competition, and they never bowled it under arm.

The body should be much more bent and crouched than in Myron's statue. This is necessary to give the required thrust, like the release of a compressed spring, from the loins and thighs. The left foot should be in a position to push rather than to drag in the forward movement that follows. The up-raised arm crosses the back to assist in the spiral or spinning movement that is essential for a good throw. The discus can be held with face up, by a twist of the arm. We have authority for both ways in modern practice as well as in the records of antiquity. We also see the discus held face down although this method is not followed so often.

This figure of the modern Discobolus embodies these

facts that seem to be essential to the graceful and efficient practice of the art, and the lines, while differing radically from those of Myron's masterpiece, do arrange themselves in a logical and beautiful sculptured composition.

The front view shows well the spiral or circular movement that is about to take place when the arms swing and the body follows the lead of the turning head. The side view shows the tense crouching torso, the firmly placed left foot, and the bent knee, with the discus firmly grasped, face up. In an instant the coiled spring will be released, the left arm will swing violently across to the left, the body will follow, as it rises, dragging the right arm with it, the hand will turn until the discus is face down. The left foot will push, and at the proper moment both feet will leave the ground, the body will spin in the air, to the left, the arms like the governors on an engine, the feet come down during the spin, left, right, left, and the discus will scale off the tips of the

fingers—leaving the tip of the first finger last—and rise gracefully like a low-flying airplane.

The version of Myron's Discobolus reproduced on this page, above the two views of the modern discus thrower, is said to be wrongly restored. The position of the head in the original statue, according to records and to all other copies of it, is looking backward. It is interesting to note, in this copy and in the one reproduced on the opening page of this article, the entire ab-

sence in the facial expression of any hint of the severe muscular strain experienced by the athlete in the violent twisting movement of his torso that brings every muscle into play. This very coldness, however, is one of the characteristics of all early Greek sculpture.



A VERSION OF THE DISCOBOLUS, WRONGLY RESTORED



REAR AND FRONT VIEWS OF DR. MCKENZIE'S MODERN DISCOBOLUS

PORTRAIT OF A MAN BY LUCAS CRANACH

BY JULIAN GARNER

WHILE THE SUBJECT OF THIS PAINTING HAS NOT BEEN IDENTIFIED, IT IS REASONABLE TO SUPPOSE THAT HE IS OF THE WETTINS OF SAXONY

THE "Portrait of a Man" by Lucas Cranach, which was shown in New York during the past season, may be placed among the best of his many portraits. It is on an equality with those of Luther and Melancthon, who were the painter's friends, and of those of the family of the Electors of Saxony, of whom three were his patrons. After comparing this portrait, painted in 1532, with that of John Frederick I as a bridegroom, at Weimar, which was done in 1526, it seems impossible not to advance the claim that the present subject must have been of the same family, and it is not unreasonable to suggest that it may be John Frederick himself. If so, it was painted in the first year of his Electorship, as his father, John the Constant, died in 1532. The mouth is thinner and firmer in this than in the bridegroom portrait, and the modeling around the eyes is different, but these are changes that six years would be sufficient to effect. The nose, however, is so like as to be identical, and the shape of the ear and the peculiar corners of the eyes. The beard in the earlier picture is worn differently, being shorter and not brushed into the extreme horizontal lines of the present portrait. Another similarity is to be seen in the hands, which are rather square and plump. They are like John Frederick's hands, and also like those of John the Constant, as well as Frederick the Wise, the first patron of Cranach, who died in 1525. Cranach was quite appreciative of the character of hands as his other portraits show. The long, sensitive fingers of Dr. Christoph Scheurl and Dr. Johann Stephanus Reuss prove that Cranach did not simply have a formula for painting hands, and the likeness between the hands of the unknown subject of the present painting and the family hands of the princely family seems further to establish his kinship with the reigning house.

The signature and date may be seen on the blue background just over the right shoulder of the figure; the date, 1532, is above the winged snake with which Cranach signed his pictures after 1508. This signature was given to the artist by Frederick the Wise, who was his first patron.

Lucas Cranach was born in Cranach (sometimes spelled Kranach or Cronach) in Franconia in 1472 and had the family name of Sunder. As was the custom of the time he took the name of his birthplace. Very little is known of his early life and training, but in 1504 his name appears on the records as having received a salary of fifty gulden for a half year's work as court painter.

He was burgomaster of Wittenberg in 1537 and 1540 and received various privileges from the brothers Frederick and John. He seems to have been deeply attached to the son of the latter, John Frederick, the unfortunate prince who was defeated by Charles V at Mühlberg in 1547 and forced to sign the capitulation of Wittenberg. By this act he was compelled to give up the Electorate to the younger branch of his own house, represented by Maurice, who had sided with the Emperor. Cranach had painted the portrait of Charles when the latter was a boy, and remembering the fact he sent for Cranach to visit him at his camp at Pistritz. Cranach obeyed the summons and begged on his knees for kind treatment for his "dear prince." In 1552 Cranach visited the Elector in his captivity at Augsburg and a little later returned with him when he was given his freedom. A year later Cranach died at Weimar.

That Cranach painted many portraits of his patrons is evident in the fact that on one day in 1533 he received payment for sixty pairs of portraits of the brothers Frederick and John. These two are also to be seen on the wings of an altar piece at Weimar, and there are a dozen likenesses of John that bear the date 1532. The Electors of Saxony were of the house of Wettin, the family that for many centuries has played an important role in European history. The first Elector was Frederick, Margrave of Meissen, who received the electorate of Saxony from the Emperor Sigismund. Of his grandsons, the elder, Ernest, founded the house of which John Frederick was the last Elector; the younger, Albert, founded the junior or Albertine branch which obtained the Electorate after the Mühlberg disaster. John Frederick, though losing the Electorate, retained for his sons the duchies of Saxe-Coburg, Saxe-Gotha, Saxe-Weimar, Saxe-Altenburg and Saxe-Meiningen. It is interesting to remember that it was through the marriage of Queen Victoria with Albert, son of the son of the Duke of Saxe-Coburg-Gotha, that the house of Wettin has its present representatives on the throne of England.

Max Friedlander has endorsed a photograph of this painting with the following: "The portrait reproduced on the other side of this photograph is a characteristic, beautiful, well-preserved and genuinely signed work by the older Lucas Cranach." It comes from the collection of George Hirth of Munich and was exhibited in Berlin by the Kaiser Friedrich Museum Verein last year, its number in the catalogue being eighty-five.



PORTRAIT OF A MAN

Courtesy of Paul Bottenweiser

LUCAS CRANACH

THE PORTRAIT SHOWN ABOVE, ONE OF THE FINEST WORKS OF THIS GERMAN ARTIST, IS PROBABLY THE LIKENESS OF JOHN FREDERICK I, ELECTOR OF SAXONY. THE PICTURE WAS PAINTED IN 1532



Courtesy of the Detroit Institute of Arts

IN "A LANDSCAPE WITH A BRIDGE" GAINSBOROUGH DEPARTED FROM HIS TRADITION, AND SUGGESTED CHINESE ART

THE ENGLISH SCHOOL: MIRROR OF ITS TIME

BY FRANK E. WASHBURN FREUND

THE ORIGIN OF THIS SCHOOL OF PAINTING, WITH ITS RISE TO COMPLETE EXPRESSION, AND ITS DECLINE, WAS SHOWN RECENTLY IN AN EXHIBITION FROM AMERICAN COLLECTIONS

HITHERTO the pictures of the great English painters of the eighteenth century have been regarded, almost exclusively, as intimate or splendid pieces of decoration, doing homage to a special type of beauty which is still able to fascinate the spectator with its aristocratic elegance. That accounts for the extraordinary demand for these paintings, which seems to increase rather than diminish with the years, the outward proof being the ever-rising prices paid for fine works of this school.

Regarded in this light, these pictures yield up only a part of their treasures to the spectator; he must dig deeper than that if he wishes to find their secret and

manifold aspects, and recognize them as *documents humains*. Of course, for such a task, a large and carefully chosen collection of works of the finest quality must be available for study, in order to discover, through comparison, the similarities and differences and the development from one to another. But such study is not easy of accomplishment, even in the greatest public collection in the home of the school itself, the National Gallery in London, because the paintings hanging there are incapable of giving an adequate impression of the importance either of the school or its principal exponents.

It was therefore to be hailed as a real event when Dr. W. R. Valentiner, Director of the Detroit Institute of



Courtesy of Duveen Brothers

ALMOST AT THE END OF HIS LIFE, AND WHEN HE HAD DEVELOPED HIS STRIVING TOWARD LIGHT TO ITS FULLEST EXPRESSION, SIR JOSHUA REYNOLDS PAINTED THIS PORTRAIT OF THERESA PARKER, A REALLY EXQUISITE WORK

Arts, arranged, in January of this year, an exhibition of the English school of painting, the property of American collectors and dealers, which gave striking proof of the wonderful art treasures possessed by America. About fifty of the most important works had been brought together, especially works by the two groups of the great masters of the school—the elder trio, Reynolds, Gainsborough, and Romney; and the younger, Raeburn,

Hoppner, and Lawrence. With this array of masterpieces to study, the development could be followed from the moment when it had reached its highest point, through its descent, to its end. In this way the general importance of this school and the personalities of its chief leaders came out very clearly. And only when this clarity has been attained is it possible to appreciate the school at its proper value. Otherwise one is likely, ac-



Courtesy of the Detroit Institute of Arts

JOHN HOPPNER, WHO PAINTED THIS PORTRAIT OF MISS BERESFORD, WAS AT HIS BEST IN REPRODUCING THE LIKENESS OF PRETTY WOMEN. HIS PURSUIT OF SURFACE ELEGANCE, HOWEVER, WAS THE WEAKNESS IN HIS ART

according to personal taste, either to enjoy its works for their beauty or reject them as a merely superficial society art of decorative charm.

Like every other school this one is also a faithful picture of its time and its country, although its products have been moulded and stamped by the strongly differing personalities of the various artists. What work, whether in art or any other mental occupation, can fail

to show the impress of its times or environment, be it through acceptance or rejection, agreement or disagreement? All are reflected in it as in a mirror, and from it we can catch, even better than from a book, the *Zeitgeist*, that elusive will o' the wisp which so many historians try in vain to grasp since it can only be captured by sympathy.

The Detroit exhibition was thought out with a com-



Courtesy of the Detroit Institute of Arts

THE TWO PORTRAITS REPRODUCED ABOVE ARE SUPERB EXAMPLES OF THE WORK OF GEORGE ROMNEY. THAT ON THE LEFT IS THE LIKENESS OF RICHARD BRINSLEY SHERIDAN, AND THAT ON THE RIGHT OF BARBARA, THE MARCHIONESS OF DONEGAL

plete understanding of this idea and intentionally arranged so as to illustrate the point. As introductory note, so to speak, there was hung in the place of honor a wonderful "Portrait of Sir Robert Rich, Second Earl of Warwick," by Van Dyck, recently bought by Mr. Jules S. Bache of New York. With this portrait, Van Dyck, the spiritual father of the English school as it developed after him, presided over the illustrious assembly. Perhaps just because he was a foreigner, but one who was ever open to new influences, he had grasped the English spirit as scarcely anyone else had done, and had added to it just that particular touch which distinguished the English character of the eighteenth century, the perfect poise of the man of the world as contrasted with mere provincialism.

The eighteenth century was one of remarkable currents which took on different colors in the different

countries. When speaking in terms of art, this century is generally called the Rococo period, but in using this term one is inclined to think almost too exclusively of the light, even frivolous spirit of the French Rococo, as expressed in the sensuous, vibrating grace of Fragonard's paintings. But the chief characteristic of the Rococo was a quickening of the spirit in all countries, the breaking of the chains of the different conventions. In fact, in spite of its outward glitter, it was really the forerunner, the annunciation, of the Revolution.

The English Rococo received its particular color from the inherited English character. The senses played a much less important role in it; no ecstasy, no rapture pervades it. All the greater, therefore, was the role that fell to sentiment, which sometimes weakened into sentimentality (that particular attribute of the Anglo-Saxon) while, on the other hand, an intellect inclined to mate-



Courtesy of the Detroit Institute of Arts

REPRODUCED ABOVE ARE THOMAS GAINSBOROUGH'S PORTRAITS OF THE CHILDREN OF MRS. GODDARD, AND VAN DYCK'S PORTRAIT OF THE EARL OF WARWICK. BOTH CANVASES HAVE THE CHARACTERISTIC ELEGANCE OF THE ENGLISH SCHOOL

rialism reigned supreme. But nothing in this world runs in a straight line, and out of external strife and struggle come new currents; from new currents comes new life. Thus these opposite streams in English painting led it into certain channels, and each master, according to his individuality, became the leader of one or other of these currents, strengthening it with the weight of his own personality as is the case in the world of artistic creation, giving where he had at first received.

Let us begin with Reynolds, the man whom Gainsborough almost damned because of his versatility. He is the true type of his times, but moulded in grand lines; impelled by inner unrest, yet outwardly always the *grand seigneur*; always experimenting, yet proudly self-confident in his knowledge because he believed in the absolute dominance of the intellect; portraitist, at the same time, of learned scholars with their hard, matter-

of-fact faces, and of the most charming children. This man was as devoted an admirer of the Venetians as of Rembrandt, and worshipped, at least theoretically, the Bolognese and their rules of composition. But he did not resemble, for example, the German painter Rafael Mengs, who dared in cold, academic blood, to mix the different styles and only succeeded in bringing forth a lifeless mechanism. To Reynolds every new piece of work meant a new attack, a new battle, and with it a new solution out of his own full-blooded nature. And when he had reached those years which, for the artist too may be called the "dangerous age," because they show whether he has something of his own in him to express, then he brought forth still a new style entirely his own, having nothing more to do with outside influences or even with the currents of the times; a style that might be called "timeless," and which emanated from his own nature as,



Courtesy of the Detroit Institute of Arts

THE STRANGE, ALMOST VIOLENT, IMAGINATION DISPLAYED BY JOSEPH MALLORD WILLIAM TURNER IN "THE DELUGE" MAY BE TAKEN AS AN EXTREME COMMENTARY ON WHAT BEFELL BRITISH ART AS THIS SCHOOL ENTERED ITS FINAL STAGES

in accord and discord, it had developed. A really exquisite work, delicious in its dewy freshness, belongs to this last period of his activity—the portrait of Theresa Parker, owned by Sir Joseph Duveen.

Very different again was the last work of Gainsborough, who was Reynolds' rival. This painting which, unfortunately, was never finished, is the property of Mr. Colin Agnew, and was also to be seen at Detroit. It is an almost ethereal work, born of an art freed from all material fetters. The art of Gainsborough, most genuine of England's Rococo painters, shows the spirit of Rococo in the sphere of feeling; it floats, it vibrates with soft, tender, sensitive colors; it is an emanation. When he

loves his figures, he makes them almost melt into the surrounding landscape, makes them look like flowers moving in it. He loves landscapes above all and, in the one reproduced here—a marvelous vision in silvery-blue tones which had no equal in the whole Detroit Exhibition—one has the feeling that no other landscape, or landscapist whose teaching he may have at one time followed, existed for Gainsborough. It is strange to note that here, where he is entirely himself, he unconsciously approaches in construction and spacial conception the greatest landscapes of all times and countries, the work of the early Chinese. No more artificial "balance," with

(Continued on page 90)

THE SPANISH NOTE IN SCULPTURE

BY A. PHILIP McMAHON

ALL SCULPTURE OF SPAIN REFLECTS THE CHARACTER OF HER PEOPLE—
STRAIGHT-FORWARDNESS, INDEPENDENCE, SINCERITY, SELF-SUFFICIENCY

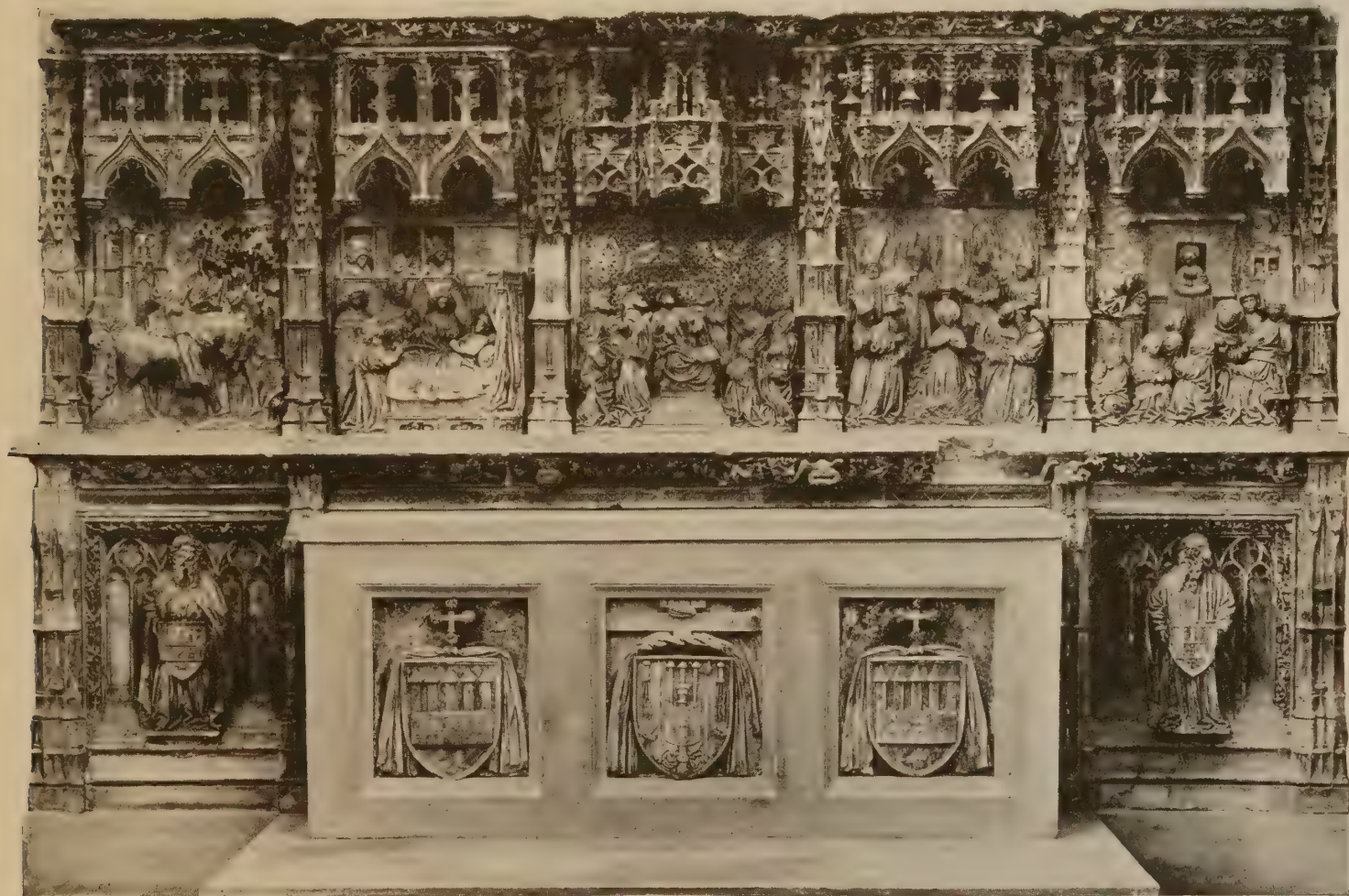
ONE of the most significant aspects of the current interest in things Spanish is a growing appreciation of the Peninsula's importance in sculpture. It is among the few fields in European art that have not been thoroughly examined, and its richness is responsible for some surprising harvests, amply repaying those scholars and critics who have cultivated it. The importance of Spanish painting, particularly in the Golden Age, has long been realized, but according to Professor C. R. Post, the leading American authority on sculpture, "one of the pleasantest tasks of the modern critic is to restore Spain to her proper exalted position in the history of sculpture." Speaking of the sculptural tradition of Spain in comparison with Spanish painting, he further asserts that "taken as a whole, for uniform excellence in contrast to the few isolated great names in painting, it may well be judged more important."

What are, then, the outstanding characteristics of Spanish sculpture? What qualities does it generally show

which are either unimportant in sculpture elsewhere or are given a special emphasis in Spain?

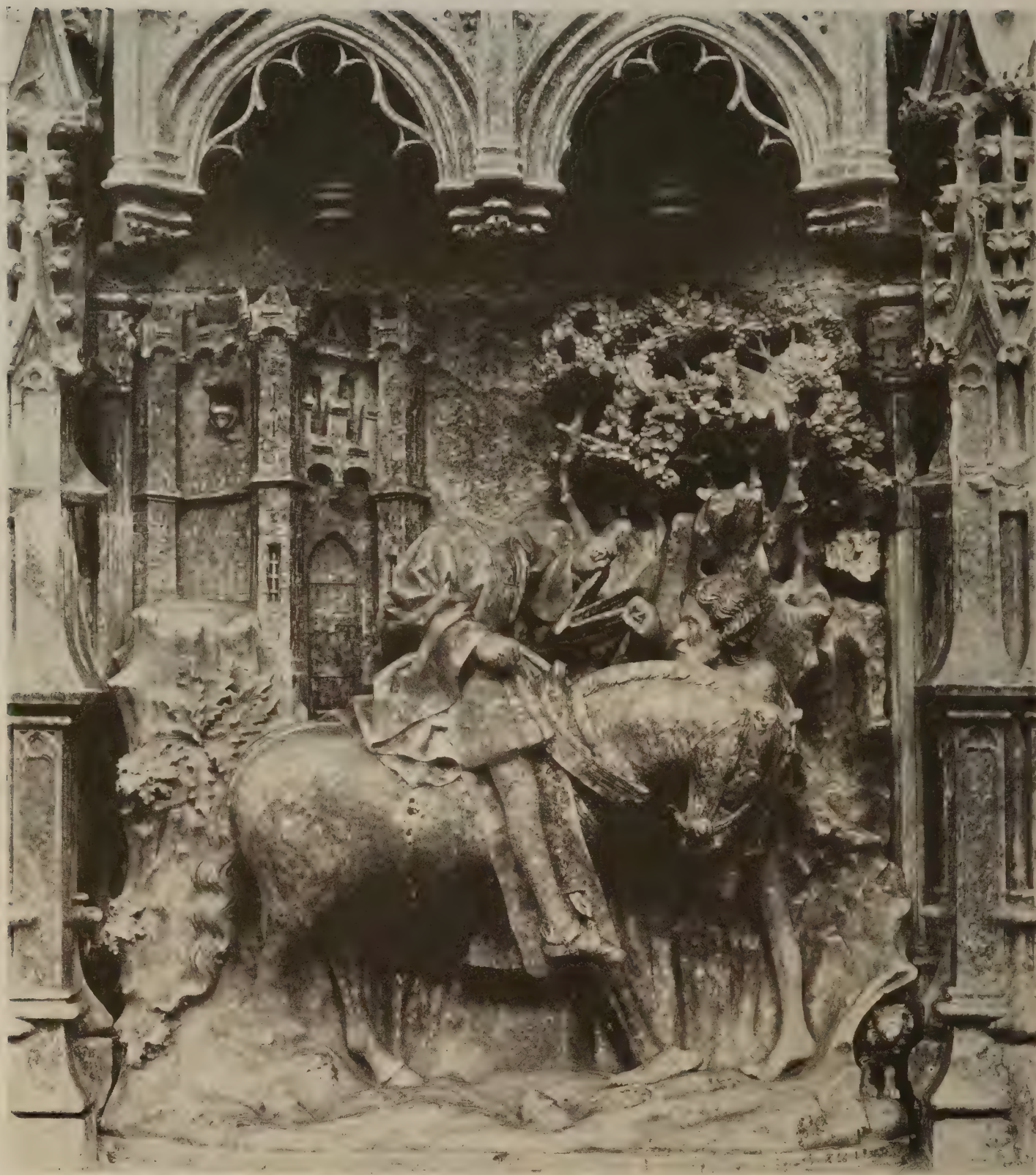
For the most part the distinguishing Iberian traits in sculpture can be illustrated by examples in the Metropolitan Museum of Art. The Hispanic Society of America possesses a series of polychrome Madonnas carved in wood which greatly contributes to an understanding of the subject. But nowhere in this country is there a representative collection of late Renaissance and Baroque Spanish sculpture. The nearest place that such work can be extensively studied is in Mexico, where the school's colonial development can still be seen in many of the churches.

A characteristic of Spanish sculpture to which German scholars have drawn attention, comparing it in this respect with the situation in Teutonic lands, is Spain's receptiveness to foreign influences. Romanesque architecture and sculpture, intimately related in Spain as elsewhere, first illustrate the Spanish tendency to absorb



All photographs courtesy of the Metropolitan Museum of Art

FIFTEENTH CENTURY ALABASTER REREDOS FOR THE PALACE OF THE ARCHBISHOP OF ZARAGOZA, PRODUCED BY THE SCHOOL OF PERE JOHAN DE VALLFOGONA, ORIGINALLY PAINTED AND GILDED. A PRECURSOR OF IMMENSE BAROQUE RETABLOS

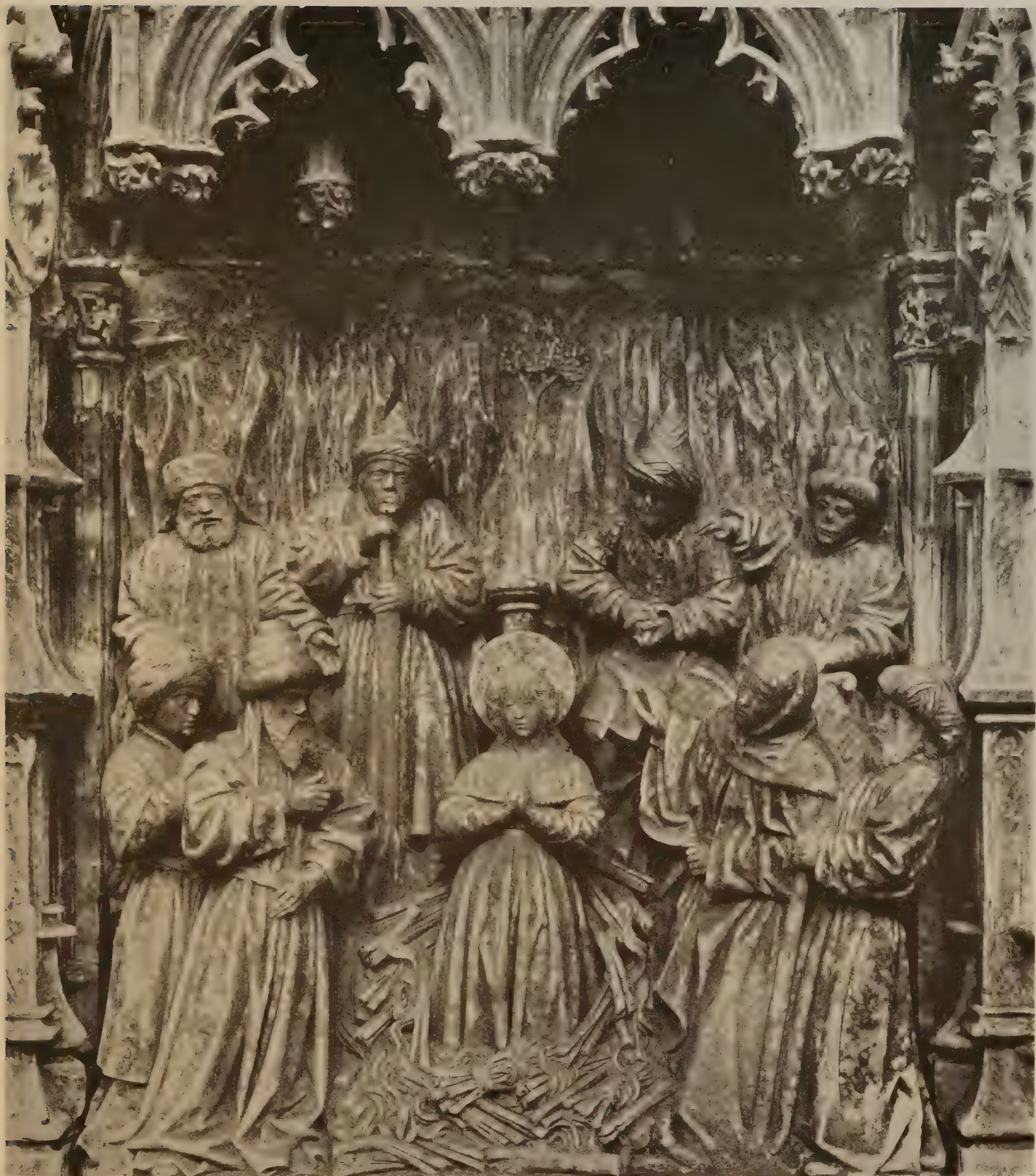


ST. MARTIN DIVIDING HIS CLOAK TO CLOTHE A BEGGAR, AN EPISODE DEPICTED ON THE ALABASTER REREDOS OF THE PIER-PONT MORGAN WING OF THE METROPOLITAN MUSEUM. IT IS INFLUENCED BY NORTHERN GOTHIC IN ITS LUXURIOUS DETAIL

and transmute foreign influences. In view of the most recent architectural developments in America, developments which show a striking sympathy with the principles of Romanesque design, it may easily result that Spanish Romanesque sculpture will share in the general enthusiasm for the architecture of that period. The Spanish receptiveness to foreign inspiration is evinced in the fact that some of the greatest monuments of this period in Spain are the work of sculptors from Toulouse.

French sculptors, attracted by the fame of the great shrine of Santiago de Compostela and the opportunities for work there, penetrated northwest Spain and their style dominated that region for centuries.

During the Romanesque period sculptors were reluctant to carve figures in the round, or were, perhaps, inhibited by the strenuous conditions of contemporary life from attempting work which could easily be destroyed. At any rate, artists were largely dependent throughout



ST. THECLA AMID THE FLAMES, AN EPISODE FROM THE LIFE OF A SAINT POPULAR IN EASTERN SPAIN. THIS PANEL AND THE ONE OPPOSITE FORM TWO OF THE TIERS OF LIFE-SIZED FIGURES FROM THE REREDOS PICTURED ON PAGE 63

Europe upon productions of the Christian East in the minor arts. The influence of ivory prototypes is seen clearly. But one of the great merits of sculpture of this date, a quality which subsequent art has been prone to neglect, is its conception on architectural lines. The figures and reliefs are nearly always carved from the rough stone, placed in position during the erection of the building so that monumental mass governs the sculptural expression. The resultant arrangement of drapery

and the distortion of the human figure are most interesting, the absence of realistic preoccupations being especially noticeable, and holding an example as well as a warning for modern expressionist sculpture.

Such foreign influence may be seen in various specimens of Romanesque sculpture in the Metropolitan Museum of Art. In that collection are several capitals of engaged columns possibly French, but more probably Spanish, dating from the eleventh or the beginning of

the twelfth centuries. The satyr depicted on one of them is an interesting motif of foreign origin. In the same collection is to be seen a group of sculptures from the portal of a church dedicated to St. Vincent, at Frias, near Burgos. This work dates from the early thirteenth century and illustrates French derivation, with reminiscences of the late classical period.

Even more interesting is a limestone relief assigned to the end of the twelfth century, proceeding from the Church of St. Leonard, Zamora, Spain, a city in which there are many notable monuments of Romanesque art. Christ, symbolized as the Lion of the Tribe of Judah is trampling upon Satan, the serpent, a symbol of evil and oppression. Above, among other figures, can be seen that of St. Leonard, the protector of prisoners, setting two chained captives at liberty. In an age when the Crusades were to the rest of Europe a great foreign adventure, the struggle with the infidel was just a daily experience in Spain, so that this monument had a direct and personal meaning for many of those who first beheld it.

Equally interesting are several processional crosses in the Morgan collection in the Metropolitan Museum, also dating from the Romanesque period. The most important one is assigned to the twelfth century, and is of silver gilt on a wooden core. It bears the name of the maker in Latin, and came from the church of San Salvador, Fuentes, in the province of Asturias. The low hesitating relief, a sincerity united with lack of technical resource, that characterized the maker of this cross, and the incorporation of elements originally from Eastern sources, indicate the dependence of Spanish Romanesque as well as of all European Romanesque on an inspiration primarily exotic in nature. But it was so thoroughly assimilated in

the Peninsula that it persisted in some parts of Spain through centuries that were distinguished by the Gothic style elsewhere.

This Spanish straightforwardness, a sincerity at times awkward, a self-sufficiency even when employing motifs of foreign origin, so frequent in its Romanesque art, is in many ways typical of all genuine Spanish sculpture. Art as an end in itself was never even dreamed of, and the dominating note in Spanish sculpture is, therefore, its reflection of the Spaniard's national character. A dogged independence, a determination to impose his convictions on other races, no matter what the cost, is to be seen in these primitive relics of distant centuries, ages when Spain was dependent on foreign lands for the rudimentary hints of what and how to carve.

Sometimes Spanish resistance to change led artists, or rather their patrons, to what subsequent ages have deemed a lack of taste. This is most definitely manifested in the strange medley of elements from periods and styles opposed in technique and ideals that are sometimes found in Spain, as for example, in the bodily intrusion of late Renaissance structures into the fabric of the Alhambra and the great mosque at Cordoba. Opinion may differ regarding this charge, but the older disapprobation of polychrome sculpture has

largely disappeared. Whether or not primarily derived from classical models, the fact remains that the tradition of colored sculpture, particularly in wood, has been persistent throughout the history of Spanish sculpture and may be accepted as its distinguishing technical trait. We are, of course, not now in a position to judge with precision, but there seems to be sound basis for believing that the color of Romanesque and Gothic polychrome sculpture in Spain was generally subdued in tone and



DETAIL FROM THE CHURCH OF ST. LEONARD, ZAMORA

conventional in scheme. In contrast to later Gothic and Renaissance work, gold was used in great moderation, in still more marked contrast to Baroque sculpture where gold was lavishly employed.

Traces of the original coloring are to be observed on the stone carving from Zamora and on an alabaster statuette of St. Michael, the latter assigned to the fifteenth century. In Gallery C22 of the Metropolitan Museum, there is also a representative example of the wooden sculpture of the Spanish Renaissance, polychrome and gilded, the subject being the favorite theme of the "Mater Dolorosa." In the Hispanic Society's collection will be found numerous examples dating from the thirteenth and succeeding centuries. It is probable that even the Metropolitan's great Gothic reredos in the style of Johan de Vallfogona, so fascinating in its translucent alabaster, was formerly painted and gilded. During the seventeenth century, when Spanish painting was at its greatest, the foremost artists were employed in the painting of sculptured figures, and this continuous contact between two arts may help to account for the solidity of drawing and the general realistic tendencies of Spanish painting.

Realism, sometimes degenerating into crass naturalism, is indeed one of the constant esthetic qualities of Spanish sculpture, at least since the Gothic period. This quality is apparent even in such monuments as the great Pórtico de la Gloria of Santiago de Compostela, where the differences between it and productions of the school of Chartres, from which it derives, are in the direction of realism. Later, during the fifteenth and sixteenth centuries—that is, until the dissemination of Renaissance ideas



TWELFTH CENTURY PROCESSIONAL CROSS FROM ASTURIAS

in the Peninsula—France was supplanted by Flemish and Burgundian inspiration, but these sources contributed still more definitely to the realistic prejudices of Spain. In a sense, indeed, sculpture may be said to be more congenial to the Spanish temperament for this very reason, because it is more directly related to tangible reality and seems to rely less than painting upon the illusion created by the artist.

One of the special developments of sculpture during the fifteenth century was concerned with the *retablo* or magnified reredos behind the church altar. This proved extremely popular for centuries, and while wood was usually the material used, in the eastern part of Spain it was alabaster, as in the splendid example reproduced with this article. While the treatment was characterized by a refined naturalism, there are also certain picturesque notes primarily Flemish in type, together with traces of conventional design, that suggest the hand of an oriental craftsman.

The great bulk of Spanish sculpture, as seen in that country and private collections, is late Renaissance or Baroque in character. The Baroque note was transmitted through the presence of Italian masters or through Spaniards who studied in Italy. The pseudo-classical movement of the eighteenth century and the revivals of Gothic and Romanesque in the nineteenth century all combined to cast the Baroque into disrepute, but recently critics have defended it. In any case, to the qualities of foreign inspiration, conservatism, realism—distinguishing traits of Spanish sculpture—the Renaissance added an interest in movement and power, the hero shown not only as a symbol but as a dynamic representative of Spanish ideals.



FIFTEENTH CENTURY STATUE OF ST. MICHAEL

THE CLASSICAL VISION OF CHARLES SHEELER

BY ROBERT ALLERTON PARKER

THIS ARTIST PAINTS PICTURES WITH THE COOL AND CALCULATED PRECISION OF A SCIENTIST,
AND THIS EXACTITUDE, UNITED WITH IMAGINATIVE DARING, HAS BEEN HIS CONQUERING WEAPON

HOWEVER admirable the achievements of the original Impressionists, the persisting influence of that school upon contemporary art is not altogether happy. The Impressionists and their followers have been more interested in *appearance* than in *reality*. They have sought merely to recapture on their canvas the fleeting miracles wrought by sunlight or rain, fog, mist or night-fall, upon commonplace scenes, people and things. Aside from these purely accidental "effects," the actual scene or person contained, for them, nothing of intrinsic interest. In the final analysis, the doctrine of the Impressionists has been one of pure sensation, since, with the progress of their dogma, they have relegated to a secondary, and even a tertiary place, the great classic principles of pictorial organization and creative draughtsmanship. At best, such canvases could only, with greater or less success, reproduce the fortuitous beauty of the external world at some exceptional moment; at the worst, Impressionism let down the bars for much too much vague, incoherent and slipshod painting.

The pendulum has swung, as it was fortunately bound to swing, to the opposite extreme. Nevertheless, while the more intelligent contemporary artists have liberated their minds from the sterile dogma of Impressionism, the ordinary spectator is more or less still dominated by it. He is, therefore, still a trifle puzzled when confronted by such work as this of Charles Sheeler, which contains not the slightest hint of anything even remotely suggesting the school of Claude Monet.

Instead of the accidental, Charles Sheeler insists upon the essential. These still-lives are never representations of certain objects at a certain moment. Indeed, we may go even further and state that they are not even

presented in their individualities. He makes nothing of the so-called secondary qualities of objects and places, of "quaint" defects or departures from type, the differences that mean so much in the way of sentimental appeal, or aid in what Mr. Ruskin termed the "pathetic fallacy"—that attribution to inanimate objects or places of qualities they cannot intrinsically possess.

On the contrary, dispensing with ornamentation and irrelevant embellishment, Charles Sheeler seeks to disengage, with a precision that at times seems almost surgical, the essential forms of his object from all the mere vicissitudes through which it has lived; to sacrifice as beside the point all those

changes of light, those differences of atmosphere, all those idiosyncrasies which connote a particular time, a particular place, or any possible sentimental association.

What then, the critic schooled in the tradition of Impressionism and neo-Impressionism may ask, remains? If we take away from objects or landscapes all those elements of individuality which contribute to their essential qualities, are we not progressively removing them from the realm of reality? An actual still-life by Charles Sheeler is the most convincing answer to such questions.

If we study that one in which we find—all placed together on an octagon-shaped candlestand—an apple,



All photographs courtesy of the New Art Circle

A TYPICAL STILL-LIFE CONTRASTING GEOMETRICAL AND NATURAL FORMS



IN "LADY AT THE PIANO" THE ARTIST HAS ATTAINED A STRIKING COMPOSITION BY THE ACCENTUATION OF ANGLES AND PLANES OF THE INSTRUMENT AND THE SUBORDINATION OF THE HUMAN FIGURE TO A PLACE OF SECONDARY IMPORTANCE

a white sauce-boat with curling lip, an Etruscan jar, and, dominating all, the iris and tulip blossoms, we begin to surmise that his is, fundamentally, an art of coördination and correlation, of perfect unity attained out of a seemingly impossible disparity. Objects are here defined with a precision that is almost Euclidean, so arranged that the forms are accentuated with contrapuntal skill. Yet further study reveals that primarily the interest of the artist has not been merely in the arrangement—precious if you will—of these diverse fruits, flowers, and *objets d'art*, but that they are nothing more than integers in the creation of a circum-ambient space. The relation between these objects is given an importance even more primary than the objects themselves. There is resultant a movement of the eye inward and upward to the culminating beauty of the iris and tulips.

Something of this attainment is to be observed in all of Charles Sheeler's most successful still-lives—and this

is a field in which this artist has been eminently successful. These pictures suggest that fundamentally there is no antagonism between modern science and contemporary art. The almost miraculous conquests of modern science have been due to a large extent to the remarkable refinement of its instruments of precision, which have made possible the daring exploration of the realm of the infinitesimal. Precision, accuracy, exactitude, united with imaginative daring, have been the conquering weapons in this high venture. Too many artists, on the other hand, have lazily refused to submit to the discipline of precision and sharply crystallized definition, which were, until very recently, part of the inevitable training in art. The paradox has resulted that many artists today—even those who clothe their deficiencies under the cloak of "modernism"—are seeking to express themselves with a crudity, an incoherence and a pseudo-naïveté that are distinctly contrary to the true spirit of our age.



THE SPIRIT OF NEW ENGLAND IS CONCENTRATED IN THIS CANVAS OF A PRIMLY IMMACULATE CHURCH DESIGNED UNDER THE INFLUENCE OF SIR CHRISTOPHER WREN. IT IS A STUDY OF VIVID CONTRASTS

It has been the adherents of this false crudity who criticize the austerity of Sheeler as cold and lifeless. The truth is that essentially this American artist is perpetuating the classic tradition—the tradition of the Greeks, of Giotto, Mantegna, and of Ingres. I am not suggesting that he is comparable to such giants—what modern is?—but his ideal in art is theirs. It has been aptly said

that there are two schools in art—the *hot* and the *cold*. Sheeler is constitutionally of the *cold*. The romanticists are of the *hot*, along with the emotionalists, the intuitives, the mystical. There is a chasm between the two that can never be bridged, and the innocent bystander can only seek to develop a catholicity of taste that may enable him to appreciate the best of both schools.

Critics schooled in the traditions of nineteenth century romanticism and "vitalism," who believe that the artist should in his work reflect the pulsations of "Life," have objected to the seeming coldness and lens-like penetration of Charles Sheeler's vision. They call for pictures cruder, more vital and violent. Sheeler's work has been criticized as too "immaculate," too precious, even too pedantic. Such criticism is based upon a fundamental misunderstanding of the aim of the artist, who has deliberately refrained from indulging in the impulsive, highly emotional type of painting that stresses, at the expense of intelligence, the importance of unconscious motivation. With the classical tradition Sheeler is an avowed exponent of intelligence in painting. If, on the one hand, he has shown himself a master of detailed elaboration, his power is no less evident in those passages in which he eliminates or simplifies non-essentials to the vanishing point.

In this present era which, in the realm of art as elsewhere, is characterized by lack of discipline and a deplorable decline of the spirit of true craftsmanship, it is indeed most reassuring to find in an artist like Charles Sheeler always a quiet insistence upon the virtue of sound technique.

Sheeler's talent, as the accompanying illustrations sharply indicate, is intellectual, balanced, cerebral, and always fully awake. There is subtle sensibility in his ability to sense the underlying beauty concealed in the humble object, the forbidding exterior. Abstract as this tendency seems to be, no contemporary artist has more sharply expressed the essential spirit of that type of scene and object we accept today as "early American." His earlier drawings of the barns of Bucks County, Pennsylvania, directed attention to a type of authentic American architecture that long had been neglected and which nevertheless concealed an indigenous beauty as authentic as a folksong. Sheeler's pictures of these

buildings transposed the simple lines and beautifully proportioned masses of these barns into a realm of cool abstraction. No artist has done more for the neglected native scene, the very spirit of early America, than has Charles Sheeler.

There seems to be an affinity between the mind of this artist and those builders and craftsmen of past

centuries who created out of humble and neglected and spare materials a beauty at once expressive and enduring. In these canvases and drawings, a fine contrast is attained by the juxtaposition of natural forms with the constructed edifice or object created by human hands. We find this in the "portrait" of a Cape Cod church, which might be entitled "The Spirit of New England." The primly immaculate little church, its superimposed tower thrust a bit back from the perpendicular in its uprighteous dignity, is an edifice of severely straight lines. Three centuries of Puritanism seem concentrated in its almost sepulchral aloofness. Opposed to it we find a luxuriant chestnut-tree flaunting the verdant opulence of its midsummer leafage in the face of the Puritan severity concentrated in the little church. There is a story here for those who must have one, though the artist himself was interested en-



THIS "PORTRAIT OF A LADY" EVOKES A BY-GONE EPOCH

tirely in the solution of problems of another kind.

Elsewhere, there are certain drawings, lithographs, paintings by Charles Sheeler which not only exemplify this appreciation of "early American," but suggest as well the analogy of music. Thus in the brilliantly organized picture of the staircase in an old stone house of Doylestown, Pennsylvania, there is a sense of geometrical structure combined with a stately rhythm that suggests almost spontaneously that this artist must be a lover of the music of Bach.

"This portrait of a winding staircase," wrote one well-known critic when Charles Sheeler's latest work was recently shown at the New Art Circle, "is perhaps the

masterpiece in the collection. Not 'perhaps' but 'certainly.' This minuet of directions, this stately rhythmic movement of straight lines in curves as true as a road laid out by horse guidance, this authentic expression of architectural emotion, is one of the finest things that has been seen in a New York gallery this year. The color is enlivened with pink and yellow, blue and red, sensitively related in approach and withdrawal. It is a museum piece if to be that means, as we take it, to warrant long preservation and public seeing on the largest possible scale."

In the painting "Concerning Yachts and Yachting," and the popular lithograph of the same subject, which may only be described as a linear lyric of full-bellied sails in full flight, there is no attempt at literal representation, yet the very movement of the hulls in the water, which is not indicated by the artist, is none the less vividly suggested. This lithograph of yachts is a striking example of how much may be suggested, including the rush of water and the sweep of wind, by a maximum of economy, when directed by incisive and magisterial discrimination.

Sheeler's landscapes are characterized by a stereoscopic quality that is the fruit of a powerful and long disciplined vision. The underlying structure—or what we might term the anatomy of the scene—is always strongly accentuated, and the eye is led inward logically and naturally by the complete coherence of all factors of the composition. His present tendency seems to be to conceal still further the internal structure beneath the natural aspect; yet the recent Cape Cod landscapes recapitulate the long pilgrimage of the artist through the mazes of the abstract to a final and successful integration of the opposed or contradictory tendencies of his talent.

It is easy to understand why certain European connoisseurs find in Sheeler's pictures the most complete expression of current tendencies of the

American spirit. His choice of material is invariably American, either of the past or present. Yet even more characteristic of our country and of our period is this artist's disdain of non-essentials, his disregard of merely superimposed decoration. Expressed in this widely diversified effort we find always the directness, the incision, the insistence upon a coördination of factors and functions which is equally evident in the work of our engineers and scientists.

If in this respect Sheeler seems to be a modern of the moderns, there is another aspect in which these pictures elevate the sympathetic spectator into a region cooler, quieter, and far removed from the arena of contemporaneity. Never do they reflect the passing show; they remain aloof; they are always outside, always beyond and far above the field of actuality. So they acquire a certain quality of timelessness, just, perhaps, as the axioms of geometry are timeless. They suggest Plato's "World of Ideas."

So that, finally, we are forced to abandon the attempt to translate into words the peculiar beauty that emanates from these pictures. The skill, the almost infallible craftsmanship of the artist, does not explain it, since our eye passes readily through technique to the plastic content. We turn likewise in vain to each of the tangible,

corporeal values of line and color and form. In the end we are forced to the conclusion that Charles Sheeler's achievement has been to conceal in his pictures, by the employment of common factors and objects, an intangible yet living beauty of the type which Plato ascribed to his Ideas. They are beautiful, not because they remind us of the loveliness of objects or of scenes of the external world, but because, as Plato has said, they remind our soul of "beauty in itself," or of "the Idea of the Beautiful"—a beauty not to be found in the physical picture alone, nor in the observer alone, but because they symbolize a truth and an integrity far above either.



HOUSES OF WASHINGTON SQUARE FROM AN UNFAMILIAR POINT OF VIEW



YOUNG GIRL

Courtesy of N. F. Montross

BRADLEY WALKER TOMLIN

ALTHOUGH A YOUNG MAN (HE WAS BORN IN SYRACUSE, NEW YORK, IN 1899) TOMLIN HAS DEVELOPED A WIDE RANGE OF INTERESTS IN HIS PICTURES. LANDSCAPES, FLOWER STUDIES, RELIGIOUS SUBJECTS WHICH ARE DEEPLY MOVING AND OF GREAT BEAUTY—ALL THESE HAVE COME FROM HIS DRAWING-BOARD. TOMLIN, MORE-OVER, HAS A KEEN SENSE OF HUMOR AS IS SHOWN IN THIS PRESENTATION OF A YOUNG WOMAN OF OUR DAY



All photographs courtesy of White Alton and Company

GOTHIC PANELING REPRESENTATIVE OF THE OLD TRADITION OF ARCHITECTURAL WOODWORK, NOW IN A NEW YORK HOME

INTERIORS OF OLD WOOD PANELING

BY EDWARD WENHAM

PANELED WALLS, CARVED CHIMNEY-PIECES AND BEAMED CEILINGS ARE BEING TRANSPORTED FROM HISTORIC ENGLISH MANORS TO HOMES OF AMERICAN CONNOISSEURS

OF THE many and varied forms of architectural decoration, none has withstood the test of time, and the innovations of subsequent generations, as that of old oak paneling. To ancient buildings and to modern homes alike, it imparts a charm, the while it conjures an atmosphere of romantic mystery. Representative of an ineradicable tradition, it typifies the early advance of architecture, from the purely structural toward the artistic. As civilization progressed, and the desire for comfort and beauty increased, the paneling of rooms was devised to alleviate the cold severity of the stone interiors of mediæval castles; later to be developed to a degree which, as a means of interior decoration, has remained unsurpassed.

From this tradition, the Colonial architecture of the seventeenth and eighteenth centuries assumed qualities of elegance and form, varied to the requirements and

tastes of the prevailing style. Upon these architectural traditions, brought to America by the early settlers, the Colonists established the standards of the New Continent. At this time the Renaissance style had become predominant in the houses of English noblemen, but in the smaller manors and more modest homes the Gothic of the seventeenth century had remained in favor. Coming from the minor nobility and the upper middle classes, the ideas of these first arrivals to America were dominated by the Gothic influence of Elizabethan English.

Architecture of interior woodwork passed through many phases, from the introduction of the early Renaissance to that which has become to be regarded as the true Renaissance era. Probably one of the most interesting evidences of this transitional period is that of Tudor times, which is exemplified by the "linen-fold"

panel. Recently a complete room of this rare type of paneling was brought from an old manor house in England to a New York home. The true Renaissance style was the outcome of the influence of Inigo Jones, and was later continued by Sir Christopher Wren. It was to this great Jacobean architect that we owe the classic mouldings and pediments which distinguish the interior decoration of his time. Unfortunately, after the death of Wren, the movement toward beauty of design rapidly declined.

Actually, the Renaissance period in England dates from the reign of Henry the Eighth, although many of the early examples are merely a form of classic embel-

ishment, embodied in what is really English Gothic. While the English eventually improved upon the Renaissance style, at first they refused to accept it, and it was due to the Dutch and the Germans that it was adopted. The ornateness and freakishness which marked the German designs were later considerably modified by the English. This refining continued, and from it were evolved the modes of the Elizabethan and Jacobean epoch, which are markedly of better proportion and free from the previous fantastic decoration.

Among the many beautiful types of paneling, none exceeds the graceful lines and delicate carving of Queen Anne's reign. During recent years much of this early



THE FURNITURE IN THIS ROOM IS ENTIRELY IN KEEPING WITH THE ANCIENT GOTHIC CHIMNEY-PIECE, TILED FLOOR, CROSS-BEAMED CEILING, AND RARE OLD HENRY VIII WALL-PANELING OF ROUGHLY MOULDED PLANKS



A FINE OLD CARVED CHIMNEY-PIECE, AND TUDOR PLANK PANELING ANY PART OF WHICH, IN ITS ORIGINAL SETTING, MIGHT VERY WELL HAVE SERVED AS A SECRET DOOR LEADING TO SOME HIDDEN ROOM OR STAIRWAY

work has been discovered in the East Anglian section of England, its beauties hidden by several coats of paint. Judicious and careful restoration removes these emblems of modernity, to reveal the original charm of design. In this part of England, covered by Essex, Norfolk and Suffolk, many of the old posting-houses and inns contain examples of the architectural paneling of Tudor and Jacobean periods. In Colchester, a rich heritage of fine old buildings has been preserved, in some cases the interior woodwork being embellished with inlays of various designs. During the past year a particularly fine example of this Jacobean paneling, with carved pilasters, was obtained in this old-world County

town, later to become part of a Long Island mansion. In restoring the Red Lion Hotel, Colchester, massive beams and finely carved paneling, which had been entirely hidden by plaster and wall-paper, were brought to light. Some of this dated as far back as 1470, and is an indication of the inviting comfort which the hostleries of those days offered to travelers.

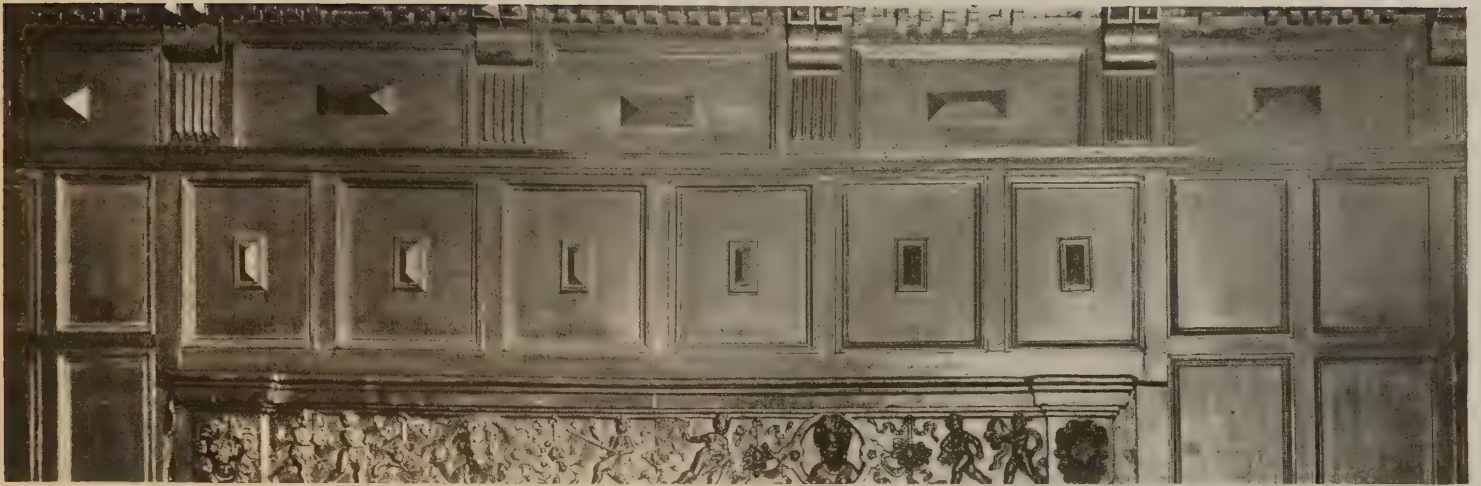
Perhaps the finest example of the mediæval East Anglian carpenter's craft is the *Blue Boar*, at Malden, in Essex. Here huge beams, rough-hewn centuries ago, have acquired the hardness of stone. Doorways, with ogee arches in massive timbering, are among the many interesting features of the structure, as is the fact that



LEFT, ELIZABETHAN STAIRCASE FROM A HISTORIC HALL IN EAST ANGLIA, NOW PART OF A CALIFORNIA HOME;
RIGHT, JACOBEOAN PANELING WITH CARVED PILASTERS, FROM COLCHESTER, NOW IN A LONG ISLAND MANSION



OAK WALL-PANELING AND CARVING FROM AN OLD MANOR HOUSE IN ST. ALBANS. THOUGH DETACHED FROM THEIR ROMANTIC SURROUNDINGS, THESE "RESTORED" INTERIORS SEEM TO LOSE LITTLE IF ANY OF THEIR CHARM



A SECTION OF THE PANELING FROM THE GALLERY IN THEOBALD'S PALACE. THE TOP OF THE CHIMNEY-PIECE REPRESENTS MYTHOLOGICAL FIGURES PAYING HOMAGE TO THE ROMAN EMPERORS, CARVED IN THE MEDALLIONS

the interior paneling of Jacobean times was fitted to a building erected in the reign of Henry the Seventh.

Today the collectors of this country display a keener appreciation of these emblems of the historic past than do the former owners. For that reason many of the architectural interiors of the old England are being brought to America, where, detached though they may be from their former romantic surroundings, they convey to their new homes the atmosphere of the by-gone adventurous days. Like those of many of the pre-Tudor period, the early Colonial interiors were simple and crude, the paneling being set in vertical planks, the joints of which were roughly moulded. Toward the end of the seventeenth century there was a noticeable improvement, for the European influences established in England spread to America. Beams were covered with plaster; stile and rail paneling appeared.

The manner of the interior decoration of these and the early eighteenth century houses in America is distinct from those built during the latter half of that century, although much of the former tradition remained in the frontier section. Previously the mouldings were heavy and unpleasing, comparatively little carving relieving the rough austerity. Plain quarter-round moulding invariably framed the panels, the windows being ornamented with architrave, frieze and cornice.

By the end of the Revolution, when the new-born nation commenced to think of building, the style of European architecture had changed. Robert Adam had published designs which soon became current in the United States. Since that time architecture, in search of a new tradition, has experimented with every style of the past, often producing results hideous in their hybridization. In the attempts to improve upon former interior decoration, paneling was confined to the walls below the chair rails, and eventually the infiltration of foreign modes completely displaced those traditions, which we today seek to reinstate.

As the eighteenth century advanced, attempts were made to produce more artistry in paneling. Old English motives were applied by Colonial architects, and the plain beveling was replaced by graceful panels. Oak was supplanted by Virginia pine, painted to produce the marbled effect common in England during the earlier period of French influence.

Much that is beautiful of design and redolent of the art of the early Colonial architectural traditions is extant throughout this country. In Maryland the painted panel room remains a symbol of the colony. The greatest charm, however, lies in the old style "Keeping Room" or parlor, which with its moulded panels diffuses the very spirit of home and comfort.



A SECTION OF "LINEN-FOLD" PANELING (WITH CARVED INSETS OVER THE MANTEL) WHICH WAS BROUGHT FROM AN OLD ENGLISH MANOR HOUSE AND NOW FORMS THE SIDE WALLS IN THE HOME OF AN AMERICAN CONNOISSEUR



Courtesy of the Metropolitan Museum

A PORTRAIT STATUE OF THE ROYAL SCRIBE RAHOTEP

In 1861 the great French Egyptologist Mariette discovered statues in the tomb of a royal scribe named Rhotep at Sakkara, where much excavation has been done in recent years by the Egyptian Department of the Metropolitan Museum of Art. Fifteen of these statues were placed in the Cairo Museum, and four of them disappeared. Later, one was found in a private collection of an Alexandrian Greek (it is now in the Athens Museum), and a year ago another was discovered in the possession of a French family in Cairo. No trace of the remaining two has been found. Rhotep was a fairly important official at the court of a king of the Fifth Dynasty. He is represented in gray granite in the traditional pose of an oriental scribe, with a papyrus scroll on his crossed legs. The work is regarded as worthy of a high place among Old Kingdom (4500-3000 B. C.) statues of its type

THE OPENING OF THE BARNARD CLOISTERS

BY HANS EDWARD GREET

THE METROPOLITAN MUSEUM, TO WHICH MR. ROCKEFELLER PRESENTED THIS
GOTHIC MUSEUM A YEAR AGO, WILL OPEN IT TO THE PUBLIC EARLY IN MAY

ALMOST a year ago, the Gothic museum in New York which its creator, George Grey Barnard, named the "Cloisters," was purchased for the Metropolitan Museum by John D. Rockefeller, Jr. The little museum was at that time closed to the public and is to be opened again on the third of May. It is unique in being the only "branch" museum in this country; the manner in which Mr. Barnard had built and arranged it argued too strongly against removing the material to the Metropolitan, and the "Cloisters" are to remain as their builder planned them. Those who have seen the simple red brick building and the adjoining Romanesque columns from the cloister of St. Michel de Cuxa, in their setting of trees, many of them in blossom at this season of the year, will feel that the spring is the most agreeable time to renew one's acquaintance with this unusual collection of mediæval art.

About twenty years ago Mr. Barnard began to assemble examples of Romanesque and Gothic art in France, not from dealers, but in out-of-the-way districts, surrounding the ruins of old abbeys or churches where the peasants had removed some of the stones for some practical use in building their farms. It will probably never be possible again to bring out of France such a series of columns as those already mentioned, from St. Michel de Cuxa, or the twelfth century columns from the cloister of St. Guilhem-le-Désert through which one enters the main floor of the museum.

Entrance to the building is through a portal of stone made in the twelfth century; in front of it is a large

Gothic arch which Mr. Barnard put in place two years ago. It once formed part of a fountain near Avignon, where the Crusaders stopped on their way to the Holy Land. The interior is not built in imitation of a church, but in suggestion of one. A balcony runs around three sides and supports an arcade from a fifteenth century

cloister at Trie. On the east wall, which is unbroken by the balcony, is the high altar set back of a pointed arch in the brick. A few pieces of stained glass and a number of paintings are arranged on this end of the building. Standing on the low brick wall, which divides the interior almost in half, and also at various places on the main floor, are a number of sculptures. One of the most interesting of these is the sepulchral effigy of a knight in armor from a tomb of the fourteenth century. On the balcony over the entrance is a large statue of the Virgin and Child of the same period.

In a little sacristy at the back of the building and to the left is a large Spanish chest,

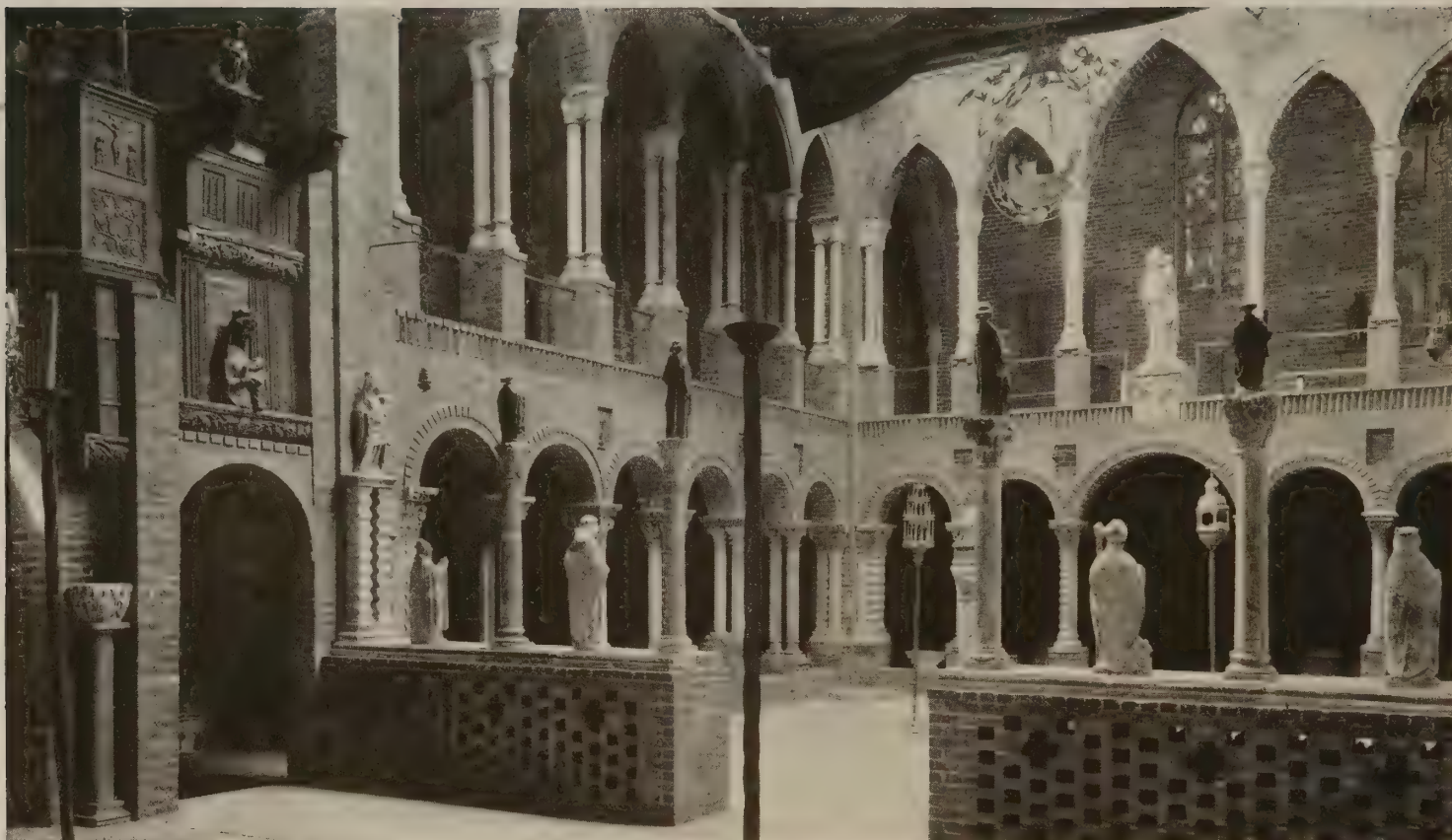
studded with great iron nail-heads, where Mr. Barnard placed precious pieces of enamel and metal work and smaller objects which were particularly treasured.

On the northern side of the building is a little chapel with a richly decorated altar where stands an early Gothic polychromed and gilded statue of Our Lady. Also on this side of the building is an Italian trecento fresco painting of Christ in the Tomb; this is one of the comparatively few contributions to the collection not supplied by France. (Others are some English alabaster reliefs, Flemish wood carvings, Spanish and Italian



All photographs courtesy of Metropolitan Museum

A TOMB SLAB IS SET IN THE FLOOR BEFORE THE HIGH ALTAR



THE VIRGIN ABOVE THE ENTRANCE IS SEEN BELOW IN DETAIL; THE FIFTEENTH CENTURY COLUMNS ON THE BALCONY ARE FROM TRIE, WHILE THE TWELFTH CENTURY COLUMNS ON THE MAIN FLOOR ARE FROM ST. GUILHEM-LE-DÉSERT

polychromed sculptures and two large German altar pieces.) The balcony on the north wall ends in a pulpit with late Gothic carved paneling, while opposite it, on the south side of the building is a flight of steps leading to the balcony.

In front of the high altar on the east wall there is set in the floor a fourteenth century marble tomb slab. On the altar itself is perhaps the finest piece in the collection, a statue of the Virgin on which the polychrome and gilding is especially well preserved.

One of the unusual sculptured groups shows St. Anne and the Virgin, and there is a beautiful stone statue of a saint which probably formed one of a series in the Chapel of the Collège de Rieux at Toulouse, which was founded by Jean Tissander who was Bishop of Rieux from 1324 to 1348. A stone relief of St. Hubert carries the Gothic style forward another century, and shows the later naturalistic facility at its height.

The cloister of St. Michel de Cuxa, whose pink marble columns are spotted with gray, is particu-

larly beautiful, perhaps because being out of doors it gains by being seen under sky and sunlight. The capitals of this series are of a fascinating variety, combining the grotesque with the old classic motifs. Leering demon

faces dart forward from the top of columns whose companions are capped with the acanthus of Greece.

Several years ago the announcement that the "Cloisters" must be sold caused consternation among those who recognized its importance. For some time it seemed that a Western city would become the possessor of it. Without basing the rights of New York to the museum on the spirit of possessiveness, there seemed to be something justifiable in the determination of the East to keep the collection in its original setting. This claim is the result of the manner in which Mr. Barnard has built the "Cloisters." He has made it seem a part of the soil, and has created something organic. The reverence with which he has worked is revealed in his treatment of his material, so that what he has made seems to be not so much a museum as a shrine.



FOURTEENTH CENTURY VIRGIN AND CHILD

NOTES ON CURRENT ART

THE "Pietà" by the Master of the Virgin among the Virgins, which now belongs to the Metropolitan Museum, is one of about twenty paintings that have been assigned to the bearer of this unusual title, coined by Dr. Max J. Friedlander for an unknown painter of the fifteenth century Dutch school. The painting, which suggested the designation of the "Master of the Virgo inter Virgines" to Dr. Friedlander, is a panel in the Rijksmuseum in Amsterdam, showing the Virgin and Child surrounded by the four virgin saints, Catherine, Ursula, Barbara, and Cecilia. In time other paintings aligned themselves with the same artist, and paintings in the Uffizi, Kaiser Friedrich Museum, and in Vienna, as well as in private collections, are attributed to him. The present picture, recently purchased by the Metropolitan, originally had its home in Spain, where it was discovered by Dr. U. Thieme, who for a time included it in his own collection.

The exact period at which this painter lived and worked was established by Dr. Friedlander by discovering wood-cuts of a known date, with certain peculiarities of style which are evident in the paintings. These wood-cuts were illustrations in the "Boeck van de Geboden Gods" and Ludolphus' "Leven Christi," which were published in Delft between the years 1483 and 1495.

The "Pietà," with its weeping figures in the midst of a wan landscape which seems truly a land of death, has characteristics which stand for a quality shared by many paintings of the Dutch school. It has the extreme

delicacy and ornateness of detail, sumptuous accessories and ornament which in other lands accompanied a decadent phase of art, but in this were expressed while the austerity and earnestness of the primitive was still evident as the dominant force.



Courtesy of the Metropolitan Museum

"PIETÀ," OF THE LATE FIFTEENTH CENTURY DUTCH SCHOOL

A FOREIGN application of the "Dayton idea" is to be found in the inauguration of a kind of circulating library of pictures and pieces of sculpture in Berlin. The plan of allowing applicants to borrow works of art for a limited time was first tried several years ago in Dayton, Ohio, and reports indicated that the plan was a success and that works so loaned came back on time and none the worse for their sojourn outside museum walls.

The Berlin organization which is putting this idea into practice is called the Artists Union, and has an enrollment of two thousand painters and sculptors. The price of renting a picture for a month is about one per cent of its value.

THE new building of the Fogg Art Museum at Harvard will probably be completed by autumn. The

building is to be five and a half stories high, and will be two hundred and thirty-four feet across the front, and one hundred and twenty-three feet deep. The Museum will make the fourth side of the quadrangle formed by Robinson, Emerson and Sever Halls. The special problem of the Fogg Art Museum consists of the fact that it is not only to answer the ordinary purposes of a museum in the exhibition of works of art, but will also

contain the class rooms and laboratories of the Fine Arts Department. The harmonizing of these functions of the building has been the work of Professor Meyrick Rogers of Smith College, Professor Arthur Pope, Professor Paul J. Sachs, and Edward W. Forbes. Like the buildings surrounding it, it is of red brick and has a central doorway, and cornices of limestone.

CHICAGO'S Art Institute now has a marble replica of Ivan Mestrovic's portrait of his mother which, as a loan from the Yugoslav government, formed part of Mestrovic's exhibition which was sent over the country during the past year. The exhibition reached Chicago last spring, and a copy of the portrait of his mother was requested from the sculptor, who executed the work in Italy. The sculpture was purchased from the Robert Alexander Waller Memorial Fund. It is executed in Mestrovic's highly formalized style.

THE self-portrait by Gilbert Stuart which, until about three years ago, was exhibited as a loan at the Boston Museum of Fine Arts, has become a part of the permanent collection of the Metropolitan Museum. It was painted for his wife about 1787 shortly before the artist went to Dublin and about a year and a half after his marriage, or about his thirtieth year. Jane Stuart, his youngest child, wrote of this sketch in a letter of December 6, 1884, "He painted a small sketch in oil of himself for my mother, but could not be induced to finish it. Some years since I gave this Head to the late Mrs. H. G. Otis, which she left to her son Harry, who died quite recently, in some part of Europe." It was loaned in 1883 to the Boston Museum by the estate of Harrison Gray Otis, and remained there for about forty years.

The portrait is a small oval, about ten by nine inches; it has a turquoise blue ground and the structure of the head with its deep-set eyes and tightly drawn upper lip is noted with the vivacity which makes his sketches the delight of artists. Other portraits of Stuart include the self-portrait as a young man at Newport, a pen drawing of himself, the Neagle portraits, a portrait by his daughter and the miniatures by Sarah Goodridge

and Anson Dickinson, and studies of himself when old.

THE painting by W. Granville-Smith, "Southaven Mill," which won the Carnegie Prize at the spring exhibition of the National Academy of Design, is an example of the American landscape which invests the commonplace with charm. Mr. Smith has kept his theme simple but has avoided austerity.

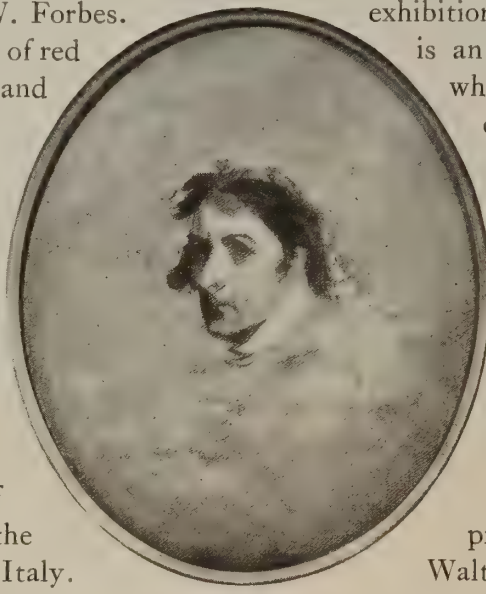
The recent show at the Academy was its one hundred and first annual exhibition. The other prize-winners were: Childe Hassam's "Flight into Egypt," which won the first Altman landscape prize; "Souhegan Hills" by Roy Brown, second Altman prize; a portrait of Mrs. Buell by Karl Anderson, first Altman figure prize; "Luncheon at Lone Locust" by Walter Ufer, second Altman figure prize; "Gray Day" by Antonio P. Martino, the J. Francis Murphy memorial prize; "The

Pink Cameo" by J. H. Schlaikjer, first Hallgarten prize; "The Giant" by Jay H. Conaway, second Hallgarten prize; "View from a Window" by Carl Peters, third Hallgarten prize; "The Music Room" by Will Foster, the Thomas B. Clarke prize; "At Work" by Kyohei Inukai, the Isaac N. Maynard portrait prize; "Scarlet and Blue" by Hilda Belcher, the Shaw prize. Among the sculptures the brothers Piccirilli won especial distinction. "Black Eagle" in basalt by Horatio Piccirilli won the Ellen P. Speyer memorial prize, and Attilio Piccirilli was given the Saltus Medal for his crouching figure, "Un Sogno di Primavera." Chester Beach won

the Elizabeth N. Watrous medal with his "Sea Mists."

A GALLERY has just been opened in Jersey City by A. N. Henry, who for many years has been a collector of American paintings. With the coöperation of G. L. Berg he has arranged a series of exhibition rooms on the top floor of an office building, where his own extensive collection of American paintings are being shown with other examples of American

art selected by Mr. Berg. It is Mr. Henry's intention to make his collection accessible to lovers of art, and by this means hopes that he will be able to encourage collecting. About two hundred and fifty paintings are being shown in the opening exhibition.



Courtesy of the Metropolitan Museum
STUART'S SELF-PORTRAIT



Courtesy of the National Academy of Design
"SOUTHAVEN MILL," RECENTLY AWARDED THE CARNEGIE PRIZE



In all its wealth of decorative detail, this damask shows its kinship with the masterpieces of that glorious epoch, the 17th Century, the while its coloring proclaims it distinctly modern

Designed in the ornate style of Louis XIV, le Roi-Soleil

This damask has the vivid, glowing color of modern art

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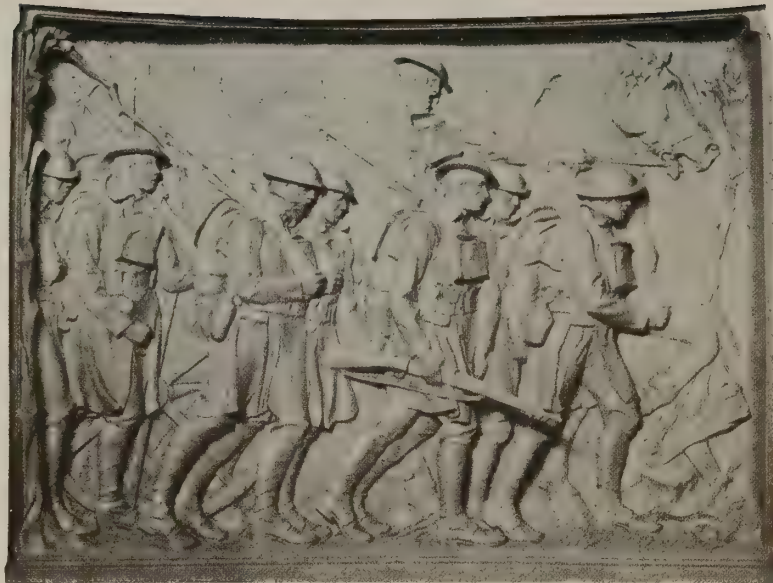
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OHIO'S war memorial consists of a new wing of the museum of the Ohio State Archæological and Historical Society at Columbus. This was dedicated on April 6th, and will serve the double purpose of a museum and a memorial. On the steps of the building is Bruce Wilder Saville's "Victorious Soldier," and in the rotunda Mr. Saville has executed a series of four bronze panels showing the experience of the soldier from the time of his enlistment to his arrival in France. The first panel shows a group of men indicating the personnel of the army: the student, the laborer, the young boy, the men of different nationalities, who are presenting themselves for service. The second panel pictures the training camp and a group going through the bayonet drill. The third takes the soldier over the seas and shows the deck of a torpedo boat with the convoy in the background. On the fourth panel he has arrived in France and marches to the front. The series is made complete by the big statue on the steps, the "Victorious Soldier" who marches home, his rifle over his shoulder and a German helmet as a trophy in his left hand. Mr. Saville was formerly at the head of the sculpture department at the Ohio State University but is now working in his studio in New York.

RECENTLY, Maurice Sterne's great bronze statue, "The Awakening," was purchased for the Brooklyn Museum by Adolph Lewisohn, who is one of the Trustees of the Museum. Mr. Sterne is having the cast made in Italy and it should be ready about the middle of July. This bronze of a semi-reclining female figure with one arm upraised was shown in the artist's exhibition at the Scott and Fowles Galleries in New York, during the past season. On the opening day of the exhibition it was purchased by Mr. Ralph Pulitzer, and another replica was ordered in marble by a private collector. These two, and the cast that is being made for the Brooklyn Museum, will be the only three examples of Mr. Sterne's heroic work in existence.



Courtesy of the Ohio Archæological and Historical Society

A BRONZE MEMORIAL PANEL BY BRUCE WILDER SAVILLE

ber. Dr. W. R. Valentiner of the Detroit Institute of Arts, who has made the selection of the paintings, has chosen the works of Arthur B. Davies, Rockwell Kent, Leon Kroll, Maurice Prendergast, Maurice Sterne, Bryson Burroughs, John Sloan, William J. Glackens, Max Weber, Joseph Stella and Maurice Becker.

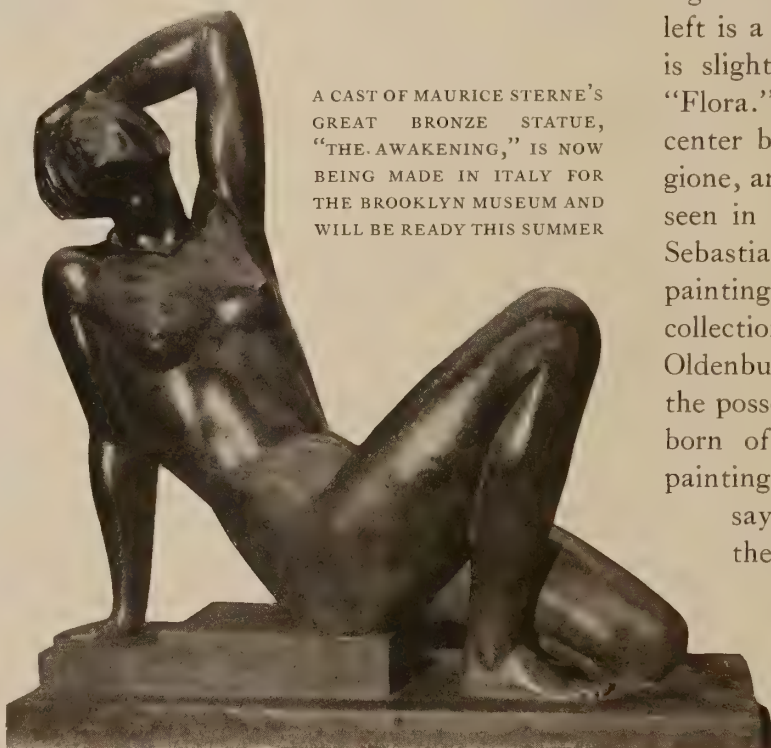
LAST fall the Minneapolis Institute purchased Titian's "Temptation of Christ" and more recently the Detroit Institute of Arts has acquired a painting which, though not entirely by Titian, is one-third his work, the remaining authorship of the picture resting with Giorgione and Sebastiano del Piombo. The painting

is of three figures; at the left is a woman by Titian who is slightly reminiscent of the "Flora." A man's head in the center background is by Giorgione, and a woman at the left, seen in clear-cut profile, is by Sebastiano del Piombo. The painting was formerly in the collection of the Grand Duke of Oldenburg and before that in the possession of Count Schönborn of Pommersfelden. The painting was probably executed, says Dr. Valentiner, when the three artists were between the ages of twenty and thirty;

Giorgione was born in 1478, Titian in 1477, and Sebastiano in 1485. The

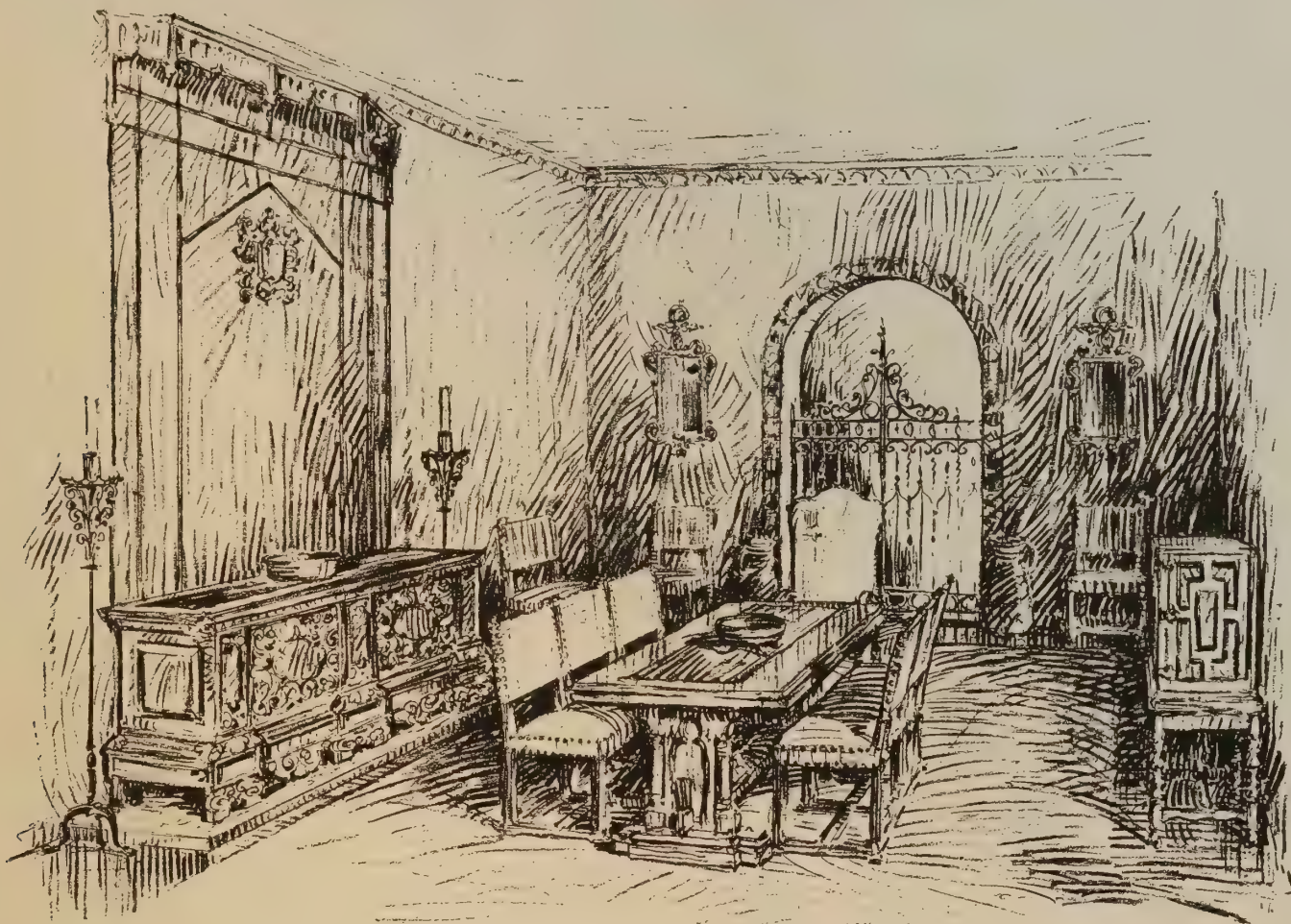
picture is not the only one in which at least two of the three artists have collaborated; the landscape of the Dresden "Venus" by Giorgione was done by Titian, while the famous "Concert," so long thought to be the work of Giorgione, is now given by many critics to

(Continued on page 88)



A CAST OF MAURICE STERNE'S GREAT BRONZE STATUE, "THE AWAKENING," IS NOW BEING MADE IN ITALY FOR THE BROOKLYN MUSEUM AND WILL BE READY THIS SUMMER

Courtesy of the Brooklyn Museum



New York Galleries, Inc., Decorators

The Early Renaissance remains one of the most glorious epochs in the history of the arts—immortalized by the beauty of its treasures. ~ ~ ~ ~ ~

Q Unfettered by the ecclesiastical influence of earlier times, genius flowered in that new-born freedom of creative spirit and seemed to touch artist and artisan alike. ~ ~ ~

Q For even the humblest craftsman wrought the simpler forms with exceeding skill, that they might fittingly accompany the great

works of his masters. ~ Centuries have passed, yet that same unity of spirit between artist and artisan exists today—indeed, may be visualized in the furniture and kindred objects arranged at these Galleries in a series of decorative ensembles. ~ ~ ~ ~

Q Historic pieces, their mellowed wood aglow with the *patine* of passing years, are grouped with reproductions wrought by cabinetmakers who cherish the best traditions of the Old World guilds. ~ ~ ~ ~ ~



New York Galleries

INCORPORATED

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(Continued from page 86)

Titian, or else to Titian working in collaboration with Giorgione. Others say that is solely by Sebastiano. Another instance in which the work of two of these painters is united is in the "Three Philosophers" in Vienna, which Giorgione left unfinished at his death, and Sebastiano completed.

THE largest collection of Chinese tomb jade to cross the Pacific arrived in Vancouver in March in the possession of A. W. Bahr of New York, who has assembled this collection personally during nine months of excavating in the central and northwest provinces of China. It is being catalogued by Dr. Berthold Laufer of the Field Museum, Chicago.

Tomb jade bears the name of Han jade, but the name in this case does not refer to the Han dynasty, although examples in Mr. Bahr's collection are of that period, which dates from about 206 B.C. to 271 A.D. Other pieces are earlier, coming from the Shang and Chou dynasties, which represent the period from about 1000 B.C. until the Han dynasty.

HOW many cakes of soap would it require to relieve the Chicago Art Institute of its coat of soot, deposited, it is said, by the Illinois Central, which does not begin to operate with electricity until the first of July. This recalls the classic question of the Walrus, or was it the Carpenter, who speculated on whether "seven maids with seven mops" could ever sweep a beach clear of sand. A museum, so respectful of patina on the objects of its collection, does not consider a patina on its own exterior so desirable, but unfortunately museum funds are rarely available for mops and soap. It looks as though the original color of its Bedford stone must be sacrificed to what a recent new letter from the Art Institute calls its "old world, Buckingham Palace quality."

PRIMITIVES FROM THE BRYAN COLLECTION

(Continued from page 36)

Matteo di Pasti in writing in the *Gazette des Beaux Arts* (Vol. XV, 1896) where he calls him an "excellent architect, médailleur passable et assez pauvre peintre." Dowdeswell says that it is likely to have been painted by Matteo da Gualda, while Einstein and Monod find in it many points in common with the style of Pessellino, who painted the "Triumphs of Love, Chastity and Death" in the Gardner Collection at Fenway Court. He was a professional *cassoni* painter who lived between 1422 and 1457 and it is the "lively and amusing touch" of this which incline the two French critics in favor of Pessellino, who was perhaps painting something that he had actually seen in some of the pageants of the mid-fifteenth century. It has the air of relating an incident which has been actually witnessed. Furthermore it is Florence that is seen in the background although the gates bear the name Roma painted above them.

This concludes the account of the pictures that are reproduced, which are necessarily small in number compared even to the Italian paintings of the period in this collection. There are several small triptychs of especial interest, such as one not ascribed to any painter by the catalogue—its number is B 16—which Offner thinks is by the unknown painter for whom Berenson fashioned the name Ugolino Lorenzetti because of his kinship with Ugolino di Vieri and the brothers Lorenzetti. In his "Essays in the Study of Sienese Painting" he brings together a number of paintings from this unknown but definitely distinguishable painter of about 1350. The color of this triptych is almost worn away but because the figures are incised it is possible to appreciate the quality of the composition. Umbrian art is represented by a painting of the "Adoration of the Child" attributed to Perugino but more likely by some unidentified follower of Raphael. There is also a "St. Jerome Praying" by Mazzolino representing the same school. The Lombard painters are present in a "Virgin Between Two Saints," not by Luini as the catalogue says, but quite like that master's version of the same subject in Budapest. Of the Venetian paintings, the "Rest During the Flight into Egypt" which the catalogue states is by Giorgione, Berenson thinks is by Paris Bondone, while he believes that Cariani is the author of the portrait of the Prince of Palermo given to Giorgione.

There is a "Marriage of St. Catherine" which the catalogue attributes to Memling, that Mather, in the *Burlington* for September, 1905, yields to Adrian Isenbrant, while Einstein and Monod would have it by Gerard David and substantiate their claim by comparisons with two similar compositions by that artist in the National Gallery of London and the Museum at Rouen. Dowdeswell thinks that Bernard van Orley may have been the painter.

Among the Flemish paintings of a later century are two catalogued as by that roistering painter of taverns and low company in general, Adriaen Brouwer who, next to Hals, was the greatest technician of his time. The "Robber Examining a Coin by Daylight" is left under his name by Einstein and Monod, but the companion picture, the "Robber Examining a Coin by Candlelight," is given by them to Craesbeck, although, by whomever it is painted, it is a little masterpiece.



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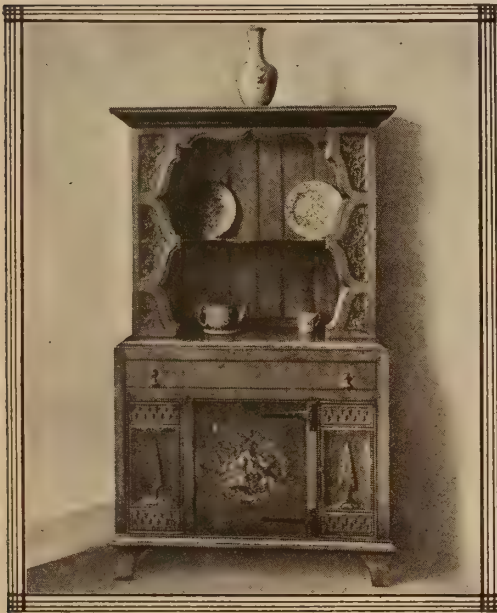
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Courtesy of the Detroit Institute of Arts

A PORTRAIT OF MRS. ANDREW HAY, BY SIR HENRY RAEBURN

THE ENGLISH SCHOOL: MIRROR OF ITS TIME

(Continued from page 62)

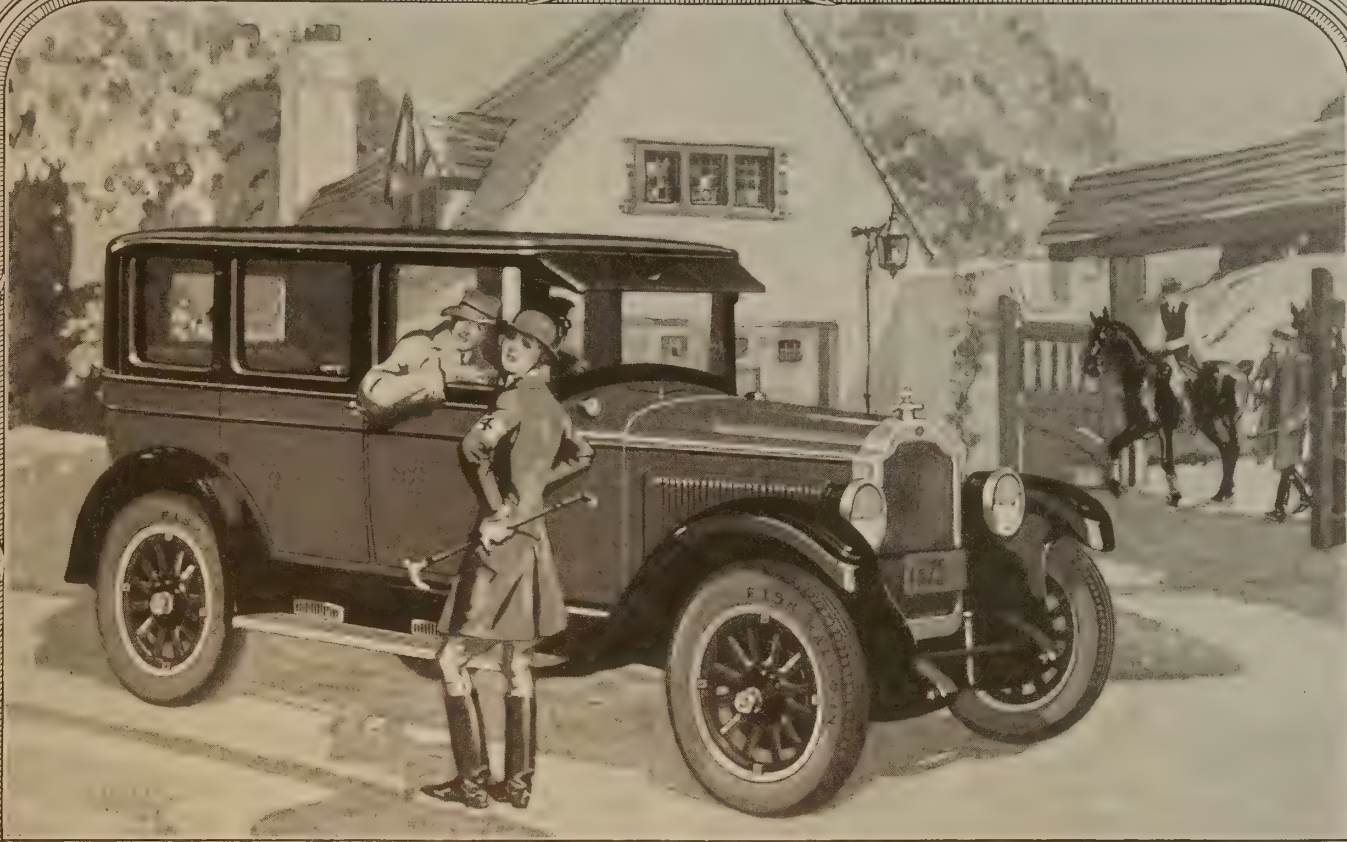
trees to the right of the foreground and ruins to the left; only the perpendicular on one side, and then unending depth and space throughout the whole rhythmically conceived picture.

The last of the elder trio, Romney, was of a different stamp. Another spirit had arisen. Classicism gained the mastery, as the logical reaction to the exhausted and dying Rococo. It is significant that the silhouette was an invention of that period, and in pictures the figures were often placed against the background, silhouette fashion. Coolness, sometimes almost amounting to coldness, monotony, a certain economy and, in addition, a new kind of pose, were thus brought into pictures, while fineness and delicacy began to disappear as the result of an inner impoverishment. But gifted artists like Romney were able to give life to their pictures, so that those weaknesses were not too obvious, and the formula did not obtrude itself.

Thus the leadership was taken over by an art that was at once conscious, energetic, almost imperious, and was without doubt inspired theoretically by Reynolds' "Discourses." Significantly enough, it was far more similar in character in the different countries than its predecessor had been. But for this very reason it could not keep the leadership very long. A new revolt, generally called "Romanticism," rose up against it. Form was torn to pieces, war declared against line, as such. Each one tried for himself, in the most widely differing ways, to find new roads to art. The result was mannerism, followed only too quickly by sterility. Hoppner, for instance, when attracted by the lovely face and figure of a girl, could paint the most charming pictures, but this pursuit of mere elegance of taste soon leads to decadence. Lawrence, the richly endowed, who shows such delightful spontaneity in his best pictures, appears forced in his straining after effect.

Raeburn stood far above such tendencies. He was what one might call an artistic realist, and as such did not pay tribute to any particular period. He set himself artistic problems and solved them for himself. At the most, he got inspiration here and there from outward sources, but otherwise worked out his own development independently, almost obstinately. Another artistic realist was John Constable, but in the domain of landscapes, a division of this school which was now gaining fast in importance and recognition. His best and freshest works—the Sketches—are those of rain-swept, storm-whipped landscapes, or of the sun pouring almost solidly over the trees. Everything is in motion, restless, disturbed. Nature "as she is" could always give stimulation but never peace to a restless mind.

Turner, the other great English landscapist, left Nature far behind him for that reason, after having painstakingly tried to grasp her external aspects in numerous works of his early life. After that he sought out other landscapes, other scenes—those conjured up by his own imagination. So he left earth far beneath him and, like Icarus, tried to soar toward the sun but, over daring, plunged headlong downward again. Then only chaos remained. The glory of the English school of painting had passed. Rightly enough, Turner's landscape "The Deluge" closed the Detroit Exhibition. "After us the Deluge!" it seemed to call out to the spectator. And truly, from the art standpoint, after Turner came a void, a vacuum. The spiritual and intellectual strength of the nation was exhausted. The end had come.



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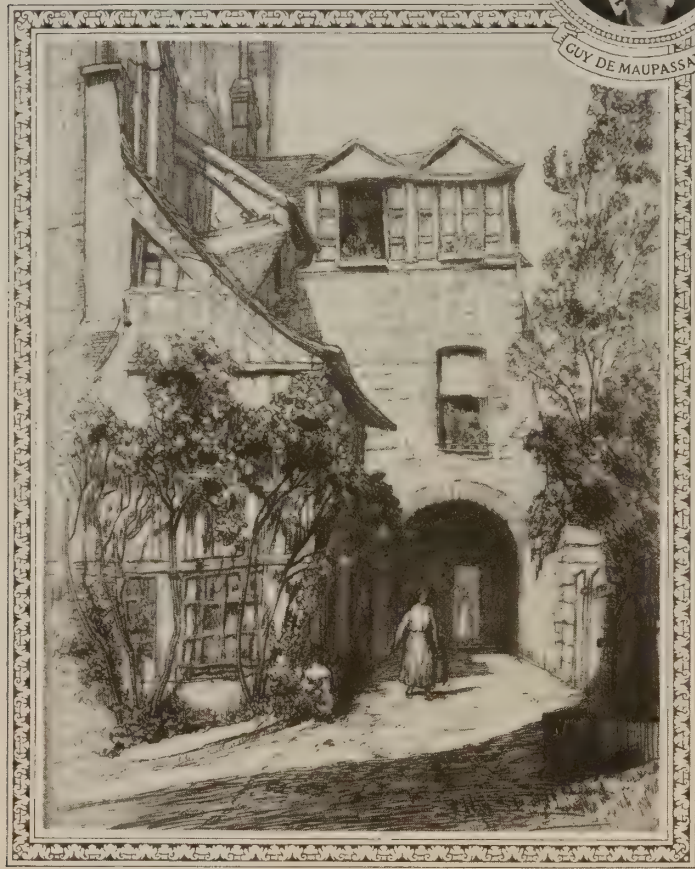
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JOHN QUINN (1870-1925) COLLECTION OF PAINTINGS, WATER COLORS, DRAWINGS AND SCULPTURE. Pigeon Hill Press, Huntington, N. Y. E. Weyhe, Distributor, New York. Price \$2.00

THIS catalogue of the much disputed Quinn collection, selections from which were exhibited early this year at the Art Center and subsequently at the Brummer Galleries, attempts merely to list accurately the two or three thousand items gathered together by an indefatigable and almost defiant champion of all "modernistic" tendencies in contemporary art. Published as a first aid to prospective purchasers—since the collection is now being dispersed—the present catalogue is profusely illustrated by examples of nearly all the artists represented. But it would be unwise to assume that these handsome reproductions represent the most significant works of the collection. They are representative, however, in the sense that they impress the impartial observer with the heterogeneous character of John Quinn's activity as a patron of the arts.

This volume stands as a finely printed monument to the generosity of this Irish-American defender of unpopular causes. It suggests his indiscriminate hospitality to artists, demonstrating that he was a "quantity" collector, serenely receptive to good, bad and indifferent alike. These illustrations, which comprise the greater bulk of the Quinn catalogue, reveal a connoisseur—if indeed Mr. Quinn may be so called—who seems to have collected, as it were, on the spur of the moment, from the impulsive warmth of his heart rather than by the use of cool and discriminating reason. He opened his heart and his purse-strings always to "the very latest"—the *dernier cri* in art; and the irony of the present situation is that so large a proportion of his acquisitions have already, in the brief period of a few years, "dated" lamentably, and are now as hopelessly *passé* as they were once ahead of the times. If the proportion of authentic and enduring works seems comparatively small, it is nonetheless surprising that the hit-and-miss methods employed by John Quinn should have been successful even to this point. Only with the passage of time will it be possible to judge finally of the intrinsic merits of the collection. For the student of contemporary tendencies, of the rise and fall of the "modern" art "market," the present catalogue is an invaluable document.

RELATION IN ART: Being a Suggested Scheme of Art Criticism With Which is Incorporated a Sketch of a Hypothetical Philosophy of Relation. By VERNON BLAKE. Oxford University Press, American Branch, New York. Price \$6.00.

IT was during a voyage to the Far East in 1902 that Vernon Blake, an English artist with a scientific education, was first awakened to what he terms the principle of relativity in art. Although he developed this idea by prolonged comparative studies and investigations of the art of various races and period, and completed his book as early as 1915, it has not been until the present interest in the philosophy of relativity, stimulated by widespread discussion of the Einstein theory, that this independent student felt encouraged to publish his own theory of esthetics.

"A line of a drawing, a verse, a phrase of music," asks Vernon Blake, "what essentially do they appear to be? They are simply series of relations. Relations of positions in the case of the line; of both sounds and the ideas expressed by the words composing the verse..." He finds that all art, even if examined in the most cursory fashion, is reducible to relations, which work among natural relations to produce others which constitute the individuality of the work of art. "An artist being considered as a man gifted with the power of perceiving... the integral nature of the relations of the universe, but obliged to see them distorted by the imperfect instrument of his personality, the study and classification of works of art resolves itself into a study of personality."

Mr. Blake's book is crowded with a vast amount of stimulating and thought-provoking material. Thus he points out that "a statue from the Cathedral of Chartres and a canvas by Claude Monet, different as they appear to be, as they are in most ways, are nevertheless both essentially French, a production of different manifestations of the same national 'equation'." He also points out the danger of the common failure of the amateur to estimate rightly the relative values of brilliant empty execution or technique, which is fallaciously placed above inferior workmanship which is fraught with intent. Clever, vulgar virtuosity, he claims, is far inferior to spiritual perceptions expressed no matter how crudely.

Unfortunately, despite this wealth of suggestion, Vernon Blake has not completely mastered his material nor crystallized his book into a structural unit. Few laymen will have the patience to explore the jungle of his verbiage to be rewarded with truths that are implicit or suggested in all great works of art. The student of esthetics, however, should not neglect a book which seeks to study Art from the viewpoint of contemporary science.

(Continued on page 100)

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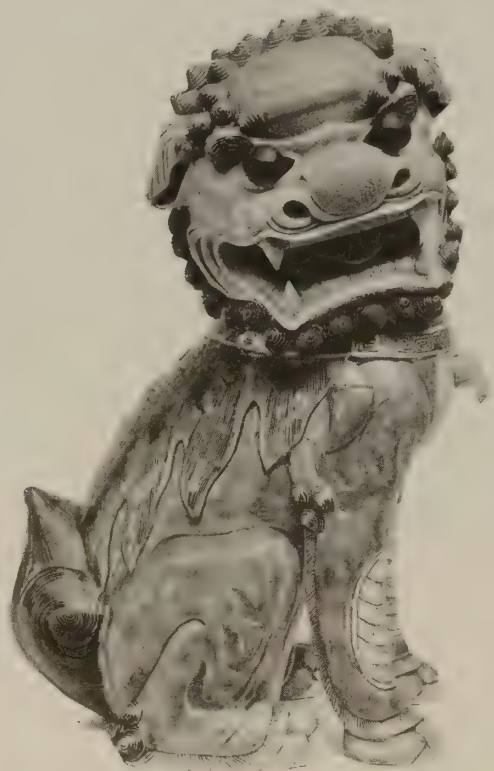
(Duff is the family name of the Dukes of Fife. H. R. H. The Princess Royal married the 6th Earl (1st Duke) of Fife. From her collection this superb, signed and dated example of the work of John Russell comes.)

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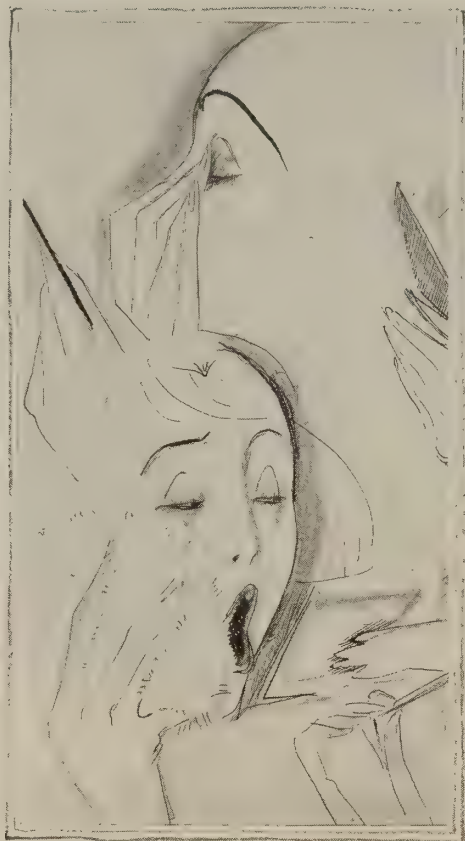
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(Continued from page 92)

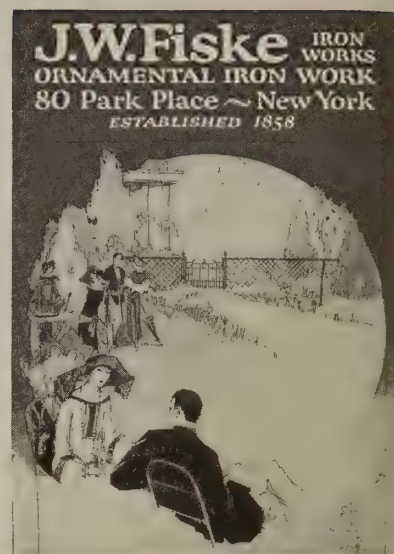
PRACTICAL PICTORIAL COMPOSITION. A Guide to the Appreciation of Pictures. By E. G. LUTZ. With Pen-and-ink Interpretations of Paintings and Diagrammatic Analyses by the Author. *Charles Scribner's Sons, New York. Price \$2.00.*

THE author of this manual on the principles of construction in pictures has written as well such books as "Drawing Made Easy, a Helpful Book for Young Artists," "Practical Drawings" and "Practical Anatomy." He does not depart from the commonly accepted canons of pictorial composition, nor bring any particularly illuminating freshness to his task. It is regrettable that Mr. Lutz has not invariably chosen distinguished canvases to illustrate his points. For the beginner in this difficult field, it is preferable perhaps to concentrate attention upon a few typical outstanding masterpieces of composition, rather than indiscriminately to call attention to the good, bad and indifferent. Nevertheless, for the student to whom the whole subject is new and as a guide to independent study, this volume should prove of distinct value.

EXHIBITION OF EARLY AMERICAN PAINTINGS, MINIATURES AND SILVER. Assembled by the Washington Loan Exhibition Committee. *National Gallery of Art, National Museum, Washington.*

THIS is the catalogue of the recent exhibition held at the National Museum from December 5, 1925 to January 3, 1926. It remains an invaluable document to all who are interested in the fine and applied arts known as "early American." Splendid examples of early portraiture are reproduced, including typical canvases of John Singelton Copley, John Trumbell, Matthew Pratt, Charles Willson Peale, Samuel F. B. Morse, Adolf Ulrich Wertmeeller, and Chester Harding. Leila Mechlin contributes a brief but illuminating note on the early American painters, Elizabeth B. Berton on early silver, and Albert Rosenthal on miniatures. The catalogue itself is made doubly valuable by brief biographical notes about these men of the late eighteenth and early nineteenth centuries. Not the least interesting among the one hundred and three portraits shown were ten anonymous canvases by unknown native artists. In common with the

(Continued on page 102)



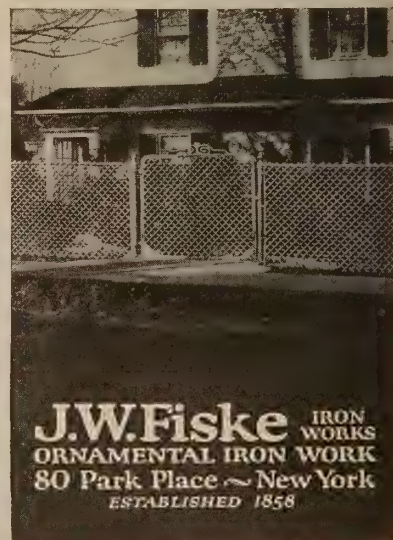
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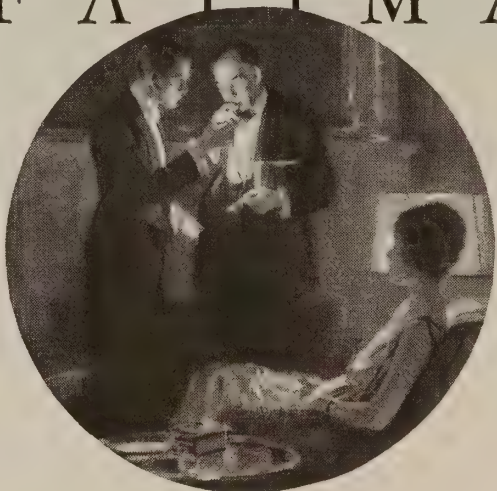
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(Continued from page 100)

oil paintings of the first days of our nation, the Miniatures reveal a quality of unconscious effort. Within the limitations of his medium and talent, there is evident a desire on the part of the artist to do his best. The present catalogue remains a valuable volume of reference for collectors and experts in the field of American art, comprising as it does reference to some of the finest examples in private and public museums and homes.

BRITISH ARTISTS. THOMAS GAINSBOROUGH, WILLIAM BLAKE, SIR HENRY RAEBURN. Frederick A. Stokes Co., New York. Price \$1.50 a volume.

ALL three of these volumes were first printed in 1925. The series, which is now well over thirty in number, is edited by S. C. Kaines Smith. E. Rimbault Diddin is the author of the book on Raeburn, Ernest H. Short that on Blake and Hugh Stokes the one on Gainsborough. Unlike several of the series that are now appearing both in England and this country, which are giving more space to illustrations and only a few pages to the text, these books are full-fledged biographies and the illustrations, seven or eight to a volume, are only secondary. Proceeding in a leisurely fashion the authors paint the full portraits of their subjects in marked distinction to the casual manner which has prevailed through contemporary art biography.

PICTURESQUE PALESTINE, ARABIA AND SYRIA. By KARL GRÖBER. And PICTURESQUE MEXICO. By WALTER STAUB. Brentano's, New York. Price \$7.50 each.

THESE two books belong to a series which already includes Spain, China, Germany and Scandinavia. They consist almost entirely of photogravure plates, the brief introductions taking the form of a short historical outline of the countries in question. The photographs for the book on Palestine were taken by Dr. Karl Gröber, and by Lehnert and Landrock of Cairo, and Dr. Gröber also supplies the text. There are three hundred and four plates in this book, while that on Mexico consists of two hundred and fifty-six, taken by Hugo Brehme. Special emphasis is placed on architectural subjects, although there are many which show the life of the people. For the reason that the architectural interest is dominant, the book will not only appeal to travelers but to students of art.

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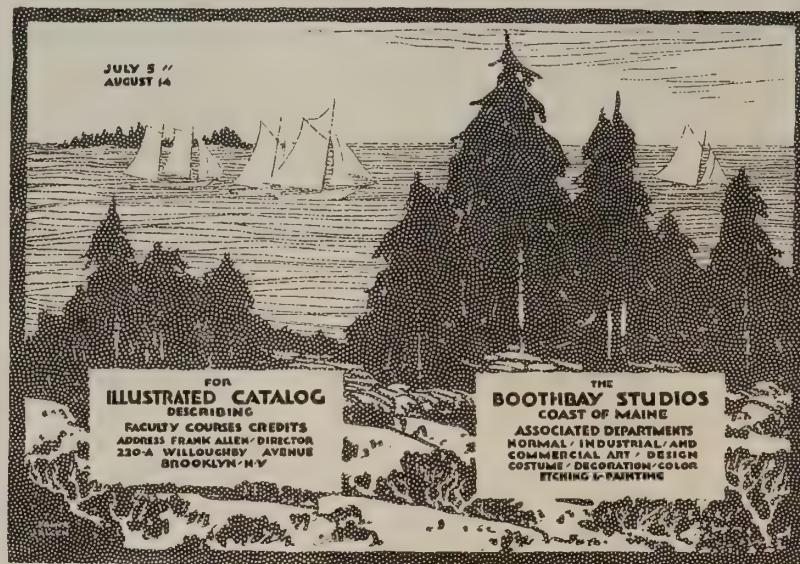
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THE ART CALENDAR

Ackermann Galleries, 50 East 57th St. Old English furniture, through May.

Anderson Galleries, Park Avenue and 59th St. Exhibition by the American Woman's Association; exhibition of the work of Joseph Pennell's class in lithography at the Art Students' League and George Luks' class in painting, May 3-15; Spring Exhibition of the Salons of America, May 17 to June 5.

Arden Galleries, 599 Fifth Ave. Third annual exhibition of the New York Chapter of the American Society of Landscape Architects continued through the first part of May.

Babcock Galleries, 19 East 49th St. Water colors by Charles N. Sarka, to May 8; water colors by Stan Wood, May 10-22.

Brooklyn Museum, Eastern Parkway. Exhibition by the National Association of Women Painters and Sculptors, to May 23; picture books of foreign children, shown in the Print Department, May 5-23.

Daniel Gallery, 600 Madison Ave. Water Colors by American artists.

Dudensing Galleries, 45 West 44th St. Landscapes and figure compositions by Joseph Pollet, to May 15.

Dudensing, F. Valentine, 43 East 57th St. Sculpture by Robert Laurent, beginning May 3.

Ehrich Galleries, 707 Fifth Ave. Painting by old masters, through May.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Grand Central Art Galleries, 15 Vanderbilt Ave. Exhibition of the work of Robert W. Chanler, April 28 to May 12; recent flower paintings, still-life and marines by Frederick J. Waugh, May 2-16; memorial exhibition of the work of Ben Foster and exhibition by the American Academy at Rome, during the latter part of May.

Keppel Galleries, 16 East 57th St. Aquatints in color, through May.

Kleykamp Galleries, 3 East 54th St. Chinese paintings, sculpture, potteries, through May.

Knoedler Galleries, 14 East 57th St. Miniatures in wax by Ethel Frances Mundy, May 17-29.

Kraushaar Galleries, 680 Fifth Ave. Paintings by American and foreign artists.

Metropolitan Museum. Opening of the Barnard Cloisters at 190th St. and Fort Washington Ave., beginning May 4.

Milch Galleries, 108 West 57th St. Landscapes and street scenes by William Jean Beuley, April 26 to May 15; paintings by Hassam, Melchers, Henri, Bellows, Speicher and others, May 15 to June 15.

Montross Galleries, 26 East 56th St. Paintings by American artists.

National Arts Club, 119 East 19th St. Exhibition of architecture, sculpture and decorative paintings, to May 7.

National Association of Women Painters and Sculptors, 17 East 62nd St. Exhibition of decorative paintings, May 4 to 18.

New Art Circle, 35 West 57th St. Exhibition by students in Alexander Archipenko's school, May 1-15; paintings by George Ault during the latter part of May.

New York Public Library, 42nd St. and Fifth Ave. "The Subject Interest of Prints"; portraits from the Beverly Chew bequest; "The Making of Prints."

Rehn Galleries, 693 Fifth Ave. Paintings by American artists.

Reinhardt Galleries, 730 Fifth Ave. Landscapes by Raymond C. Holland, May 3-17.

Salmagundi Club, 47 Fifth Ave. Annual summer exhibition, May 8 to Oct. 15.

Weyhe Galleries, 794 Lexington Ave. Lithographs and etchings by C. O. Woodbury, May 3-15; group exhibition of drawings, water colors and prints, May 17-31.

Howard Young Galleries, 634 Fifth Ave. American and foreign paintings.

CHICAGO

Chicago Art Institute. Decorative arts exhibition from the Paris Exposition, May 3 to June 4; sixth international water color exhibition, May 3-30; annual Chicago architectural exhibition, May 3-30; sculpture by Maillol, May 3-30.

CINCINNATI

Cincinnati Museum. Thirty-third annual exhibition of American art, May 22, through the summer.

CONCORD

Concord Art Association. Exhibition of oil paintings and sculpture, through May and June.

PHILADELPHIA

Philadelphia Art Club. Members exhibition, from May to October.

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Corcoran Gallery. Tenth exhibition of contemporary American oil paintings, to May 16.




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Courtesy of the Krausbaar Galleries

MARGARETT SARGENT

INTERNATIONAL STUDIO

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JUNE
1926

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To CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.

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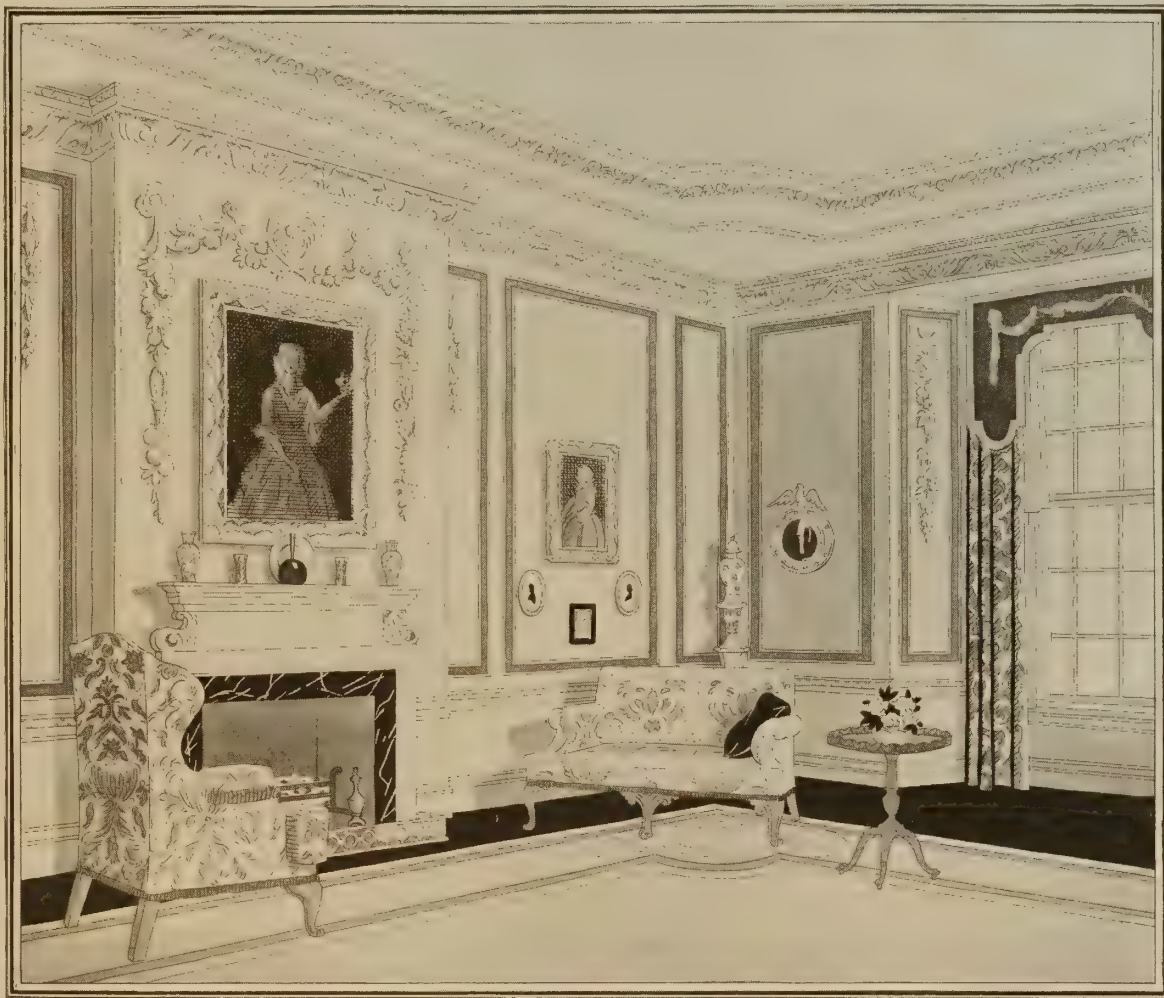
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WE have made arrangements with scholars in all parts of the world who are rated the highest authority in their respective fields of art. Thus we are enabled to supply our clients with a definitive opinion regarding the authenticity of any object of art in which they are interested. While perhaps it is not feasible in every case to attempt to place a value on such pieces, we are prepared to pass on the probable worth as determined by the age, state of preservation, period and workmanship. Our selection of experts has been so painstaking that Bachstitz, Inc., unreservedly stands behind the judgment rendered by any one of them.

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THE character of the advertising pages of TOWN & COUNTRY in the early days of its life half a century ago, when it was known as the Home Journal, qualified it to be known then, as it is today, as "the social register among advertisers."

ITS columns in those first years were filled with names of houses whose substantial character is attested by their familiar sound today.

IN THIS issue of 1856 we find the advertisements of D. Appleton & Co., Jules Mumm & Co., Brentano, Charles Scribner and the National Academy of Design's Thirty-first Annual Exhibition, and a year or two later Harper's New Monthly Magazine, Ball, Black & Co., the predecessors of Black, Starr & Frost, who had their shop at the "Sign of the Golden Eagle at 247 Broadway," Singer Sewing Machines, G. B. Putnam and Davis Collamore.

A FEW years later we come upon the announcements of Steinway & Sons, William Knabe, Chickering & Sons, Goodyear India Rubber, American Banknote Company, Lord & Taylor, and the New York Life Insurance Company, the Atlantic Monthly, A. T. Stewart.

AS A reference guide for tourists, this early file shows that TOWN & COUNTRY'S literary ancestor filled a place of its own. The Clarendon Hotel

in London, the Illustrated London News and the Hamilton Hotel of Bermuda bespoke the patronage of the readers who travelled far, while nearer at home, the Hudson River Railroad, the Hudson River Day Boat, the Delaware, Lackawanna & Western and the Erie Railroad made their bid for favor.

AN interesting travel note of this period tells us "There are three hundred visitors at the White Sulphur Spring." Who says history doesn't repeat itself?

IT HAS always been TOWN & COUNTRY'S conception that its advertising pages should be as true a reflection of its readers' tastes as its editorial pages. Given a certain editorial character, rigidly followed, it is fair to assume that a certain type of reader will be attracted to a publication and that other readers will be repelled.

BUT IT remains for the business office of the publication to formulate a policy toward advertisers which will be at once for the best interest of readers and advertisers as well. The exclusion of certain types of advertising is the obvious corollary to the working out of a definite editorial program.

IT IS A satisfaction to the publishers of TOWN & COUNTRY to realize that the present character of its advertising pages is worthy of the early history of the magazine.

TOWN & COUNTRY

1846-1926



Courtesy of the Pomposa Galleries

A PAIR OF ALCORA TILES AND CHINA FROM THE FACTORY OF TALAVERA DE LA REIMA IN OLD CASTILE

ART IN EVERYDAY LIFE

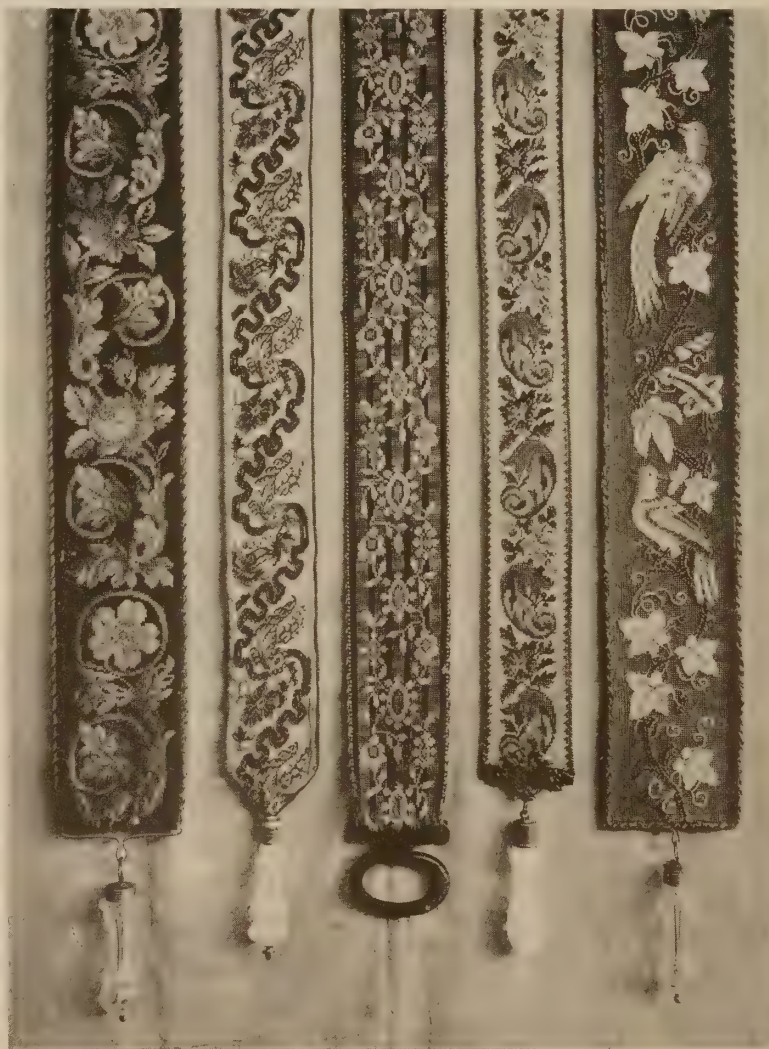
BY LEONORA R. BAXTER

THE art of coloring and glazing earthenware was practiced by various peoples of the ancient Eastern world, and in the course of time traveled through Egypt to Phoenicia, Greece, Rome, and thence to Spain. Glazed earthenware was probably produced in Roman-Spain, although very few specimens have been discovered to support this idea. Towards the twelfth century, however, the Spanish-Moors began to use glazed earthenware in Andalusia, largely in decorations for their homes and public buildings. The earliest tiles, "azulejos," made in Spain, were described by contemporary writers as "small bricks, square and otherwise, used in lining chambers of the wealthy, or in royal garden paths." The first ones were of a blue color, hence they were called "azulejos." In the fourteenth century, in the Kingdom of Valencia, many tile and pottery factories were established, and of these the Alcora factory was the most important. It achieved even greater distinction later on, for in 1726 the Count of Aranda acquired it for the purpose of producing "only costly and artistic ware." A Frenchman was imported to act as principal draughtsman, and his fine designs contributed to making the Alcora factory the first in Spain. Illustrated is a pair of original Alcora tiles, depicting Spanish life of the day, and china from Talavera de la Reima, a factory in old Castile, under the personal auspices of the Queen of Spain. This factory was also founded in 1400, and has produced some of the most beautiful and distinguished china of Spain. The illustration is a reproduction from the seventeenth century, and commemorates the first centennial of Cervantes' Don Quixote. Each plate

and piece portrays a scene from Don Quixote, and each is hand-painted by the same artist. The backgrounds are all different and are washed in with futuristic strokes, but the figures are rendered with minute detail. The Pomposa Galleries display this rare china and also the Alcora tiles, together with everything else that goes to make a complete Spanish ensemble.

MISTY recollections of early childhood must bring to many of us a vision of the bell pull, the long thing on the wall that we were forbidden to touch. Bell pulls are with us again, redeemed from obscurity by virtue of their quaint beauty, called back to play a part in the decorative scheme

of an era that appreciates beauty of all periods, and recognizes the value of charming accessories. As household gods they reflect past stateliness and splendor as nothing that is new can ever do. They have about them a pleasing element of personality, each one representing a definite achievement by a definite person, for the making of bell pulls was considered a polite diversion in the days when skill in stitchery was an indispensable item of feminine accomplishment. A beautiful bell pull is at home in any room, and with equal grace it covers the inevitable push-button or hangs beside the chimney-breast or the book-case, idly reminiscent of its interesting past. The illustration gives an idea of the collection of very rare bell pulls now on exhibition at the studio of Sarah Benham. The first one is a fine old English specimen, wrought of needlepoint, having black background with scroll and flower design in shades of green, canary



Courtesy of the Sarah Benham Studio

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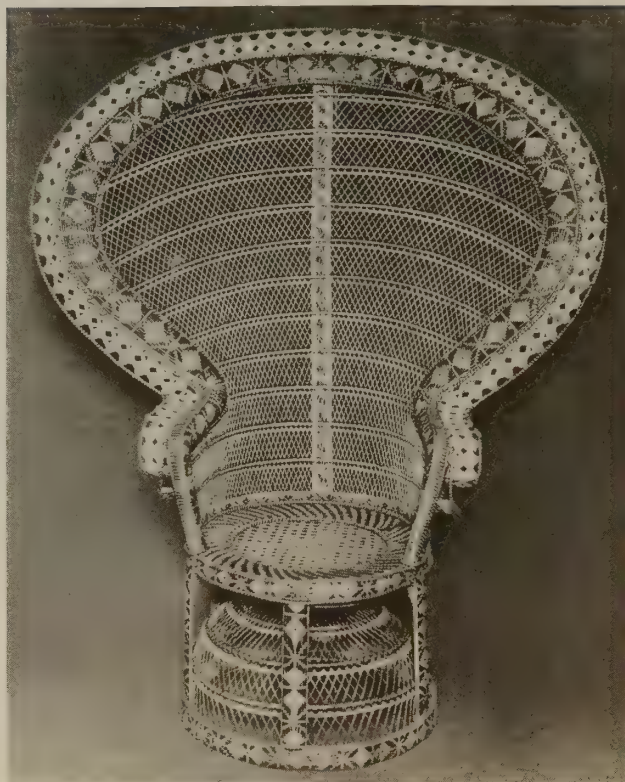
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yellow, and soft reds. The handle is crystal and bronze. The second was found in an old house near Baltimore, where it had hung for many years. The ground is tan, with the design done in shades of maroon and green embroidery, interspersed with beads of black, white, and gold. It has a Bristol handle. Next is a background of striped red and black, softly shaded, with the design in crystal and gold beads. The handle is of ruby glass, and is very rare. The fourth one is charmingly designed in shades of old blue and dull green, with touches of red, upon a ground work of opal glass beads, which harmonize wonderfully with the Bristol handle. The last is old English, having a background of needlepoint with an all bead design in grays, shading into white. Bristol glass handle.

THE chair illustrated here is of woven rattan, imported from the Philippines by the Reed Shop, and the history of its manufacture involves a problem of human relations, of crime and punishment, of right and wrong, that is yet unsolved. Several years ago an ex-army officer established a tile factory in the Philippines, and thereby became interested in labor and its complications. His best workman was a huge Philippino who never talked to anyone, was sullen and morose, but seemed to take real joy in his excellent work. Eventually two men from the Secret Service Bureau appeared and announced that this man had "done time," and was too dangerous to be allowed to work with other men, whereupon the Philippino tried to kill the representatives of the law. His employer protected him and, learning that he had been pardoned for good behavior, kept him at work. He learned also that pardoned convicts were often hounded from place to place and rarely allowed to hold a job. This grateful outlaw sent the glad news to his friends in Bilibid prison that at last there was a place where they could work when their terms ended. The business was enlarged to accommodate them and a rattan furniture factory was added. This unique employer drives to the prison gates to receive his workmen as they return to freedom and takes them in his car through Manila to his factories. He says that his reward is the expressions on their faces when they realize that "day has come again for them,"



Courtesy of the Reed Shop

A RATTAN CHAIR WHICH WAS WOVEN IN THE PHILIPPINES

frame. The chair portrayed here is made of natural-colored rattan, combined with dark brown, and so fine and intricate is the design and workmanship that it resembles lace. The shape of the back suggests a proud peacock, and is peculiar to the Philippines, having been unsuccessfully copied in China. Partly because of the slow and painstaking process of manufacture, these chairs are hard to get and the demand always greatly exceeds the supply. One of their principal advantages is their lightness in weight in spite of their size.



Courtesy of the J. R. Herter Studio

TRANSPARENT TAPESTRY AND LOUIS XVI RUSTIC FURNITURE

and the fact that "in the five years I have been running this hobby of mine, not one has ever returned to Bilibid prison." Today men are pardoned when Governor-General Wood and the Pardon Board consider that they have been sufficiently punished, and provided they are assured steady employment. The rigid discipline of Bilibid prison is operated under a humane system, and the inmates are trained in the art of making rattan furniture, the out-put of the Philippines being far superior to that of the China coast and of Japan. The rattan used is a species locally called "Sika," and grows on only one of the islands. It is especially tough and springy, and when bent and shaped into furniture, retains its resiliency for many years, and does not warp or break. Also much of the beauty and durability of this furniture is due to the fact that the rattan is closely woven, and never wrapped, over the

IT IS quite an achievement to curtain the window of a sun-room in such a manner as to give the semblance of a gorgeous tropical garden, but the French innovation of La Tapisserie, or Transparent Tapestry, makes it possible. This tapestry is a new idea in weaving, and is a post-war production. It was first made shortly after the armistice, and received honorable mention at the Lyons Fair in 1923, and an "Hors Concours" at the French exposition in New York in 1924. South America, Central America, California, and the Riviera, places where windows, as a rule, open upon natural beauty, have received "La Tapisserie" with enthusiasm; but New York, whose windows so often look across a narrow space to fire escapes, has not as yet seemed to realize its artistic and transforming merit. The illustration gives proof of what may be done.

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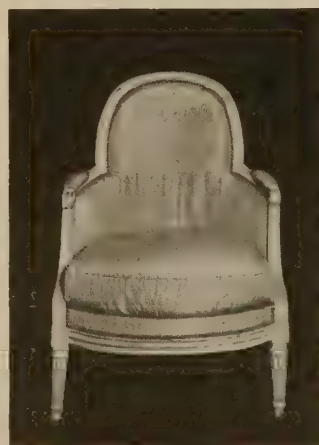


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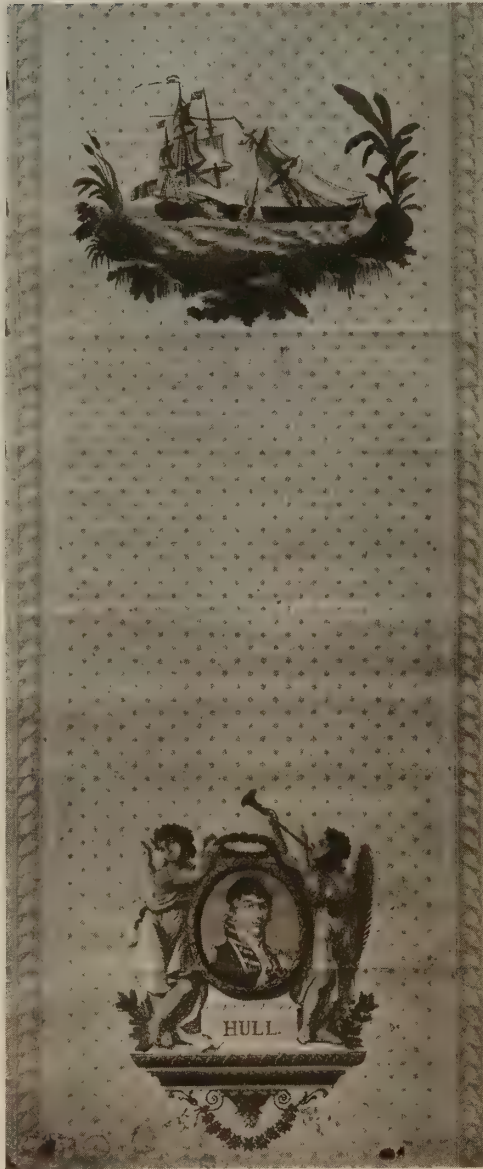
PLAZA 1207

18th Century Furniture
and
Decorative Art Objects

Floor plans and Decorative
Schemes for the Complete House

It shows the sun-room of a New York apartment, and the lordly peacock, arrayed in beautiful color, stands between the occupant and a drab brick wall. The rustic painted furniture is reproduced from the reign of Louis XVI. It is painted green, with embellishments of dull gold, enhanced by clusters of flowers. The seats are natural color rush, with stripes of soft pink and green. The little walnut table is original, and was used for weaving in the days of Louis XIV. The ensemble is exhibited in the studio of J. R. Herter.

LATE in the eighteenth century began the epoch of scenic wall papers, which were brought to perfection by the French, who gave to them their unerring sense of color, proportion, and beauty. To their credit is a long list of successful scenic papers, made to order, from all over the world, expressing the patriotic sentiment of many countries. Young America, ablaze with a sudden sense of freedom and importance, called on France to record upon paper its historical events and its heroes. Among several very interesting examples of these papers there are two that make an especial appeal. One commemorates the Lexington Minute-man, and adorns the walls of Buckman Tavern at Lexington, Massachusetts, and the other is illustrated here. It portrays a psychological moment in our history, a definite encounter that established the United States as a nation. In 1812, Commander Isaac Hull, commanding the U. S. Frigate "Constitution," met the British Frigate "Guerriere" in the gulf of St. Lawrence, and gave battle. After a bloody fight, the gallant enemy surrendered. It was the first naval encounter of the war of 1812, and Commander Hull and his ship won undying fame. In August of the same year, the commemorative paper pictured here was made in France. Shortly afterwards commercialism overwhelmed our patriotic fervor, and the hand-blocks of this paper were lost. But popular demand for such treasures has caused exhaustive searching, and a fragment of this special paper has recently emerged from an old trunk in Pennsylvania, and fallen into the eager hands of Harriet Bryant, who is reproducing it with the utmost fidelity. She has in her possession other rare historic papers, but she considers this the most splendid and the most significant wallpaper in the annals of American history, and is enthusiastic about making it at any cost. The work will require twenty-five or thirty hand blocks, and will consume four or five



Courtesy of Harriet C. Bryant

EARLY AMERICAN SCENIC WALLPAPER

is a glimpse of the dining room of a New York apartment, done by Felicia Adams. It features a combination of Normandy peasant furniture, with early American and Italian accessories. The cupboard is hand carved walnut, and the china is mostly Italian. The candlesticks are early American, and the bottles are Corning glass, reproductions of antiques from Seville. The walls are buttercup-yellow, the rug a soft

green, and the flower prints are American. Normandy chairs are especially interesting, as they are quite varied in design, but whether made for the kitchen or for luxury, they have always one distinguishing mark—the rush bottom. The examples given here are exact copies of sixteenth century models. The hangings, which are barely visible on the side, reproduce both the yellow of the walls and the green of the rug, and are figured with gay little field flowers. The furnishings of this room were assembled by an expert, and show what may be done by a careful arrangement of historical pieces in an appropriate background.



Courtesy of Felicia Adams

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Courtesy of Parish-Watson

A CHINESE VASE MADE DURING THE CH'ING DYNASTY

This Yung Ch'eng porcelain vase with a decoration in the colors of the famille rose represents the high technical and artistic standards maintained by the Ch'ing potters. During the early part of this dynasty the royal factory at Ching-te-Chen produced wares which equaled in craftsmanship those of the Ming period. In their decoration a fluent pictorial style was developed, of which this is an example. The Yung Ch'eng period lasted from 1723 to 1736

INTERNATIONAL STUDIO



JUNE, 1926

THE MIRACLE OF POUSSIN'S DRAWINGS

BY ROBERT ALLERTON PARKER

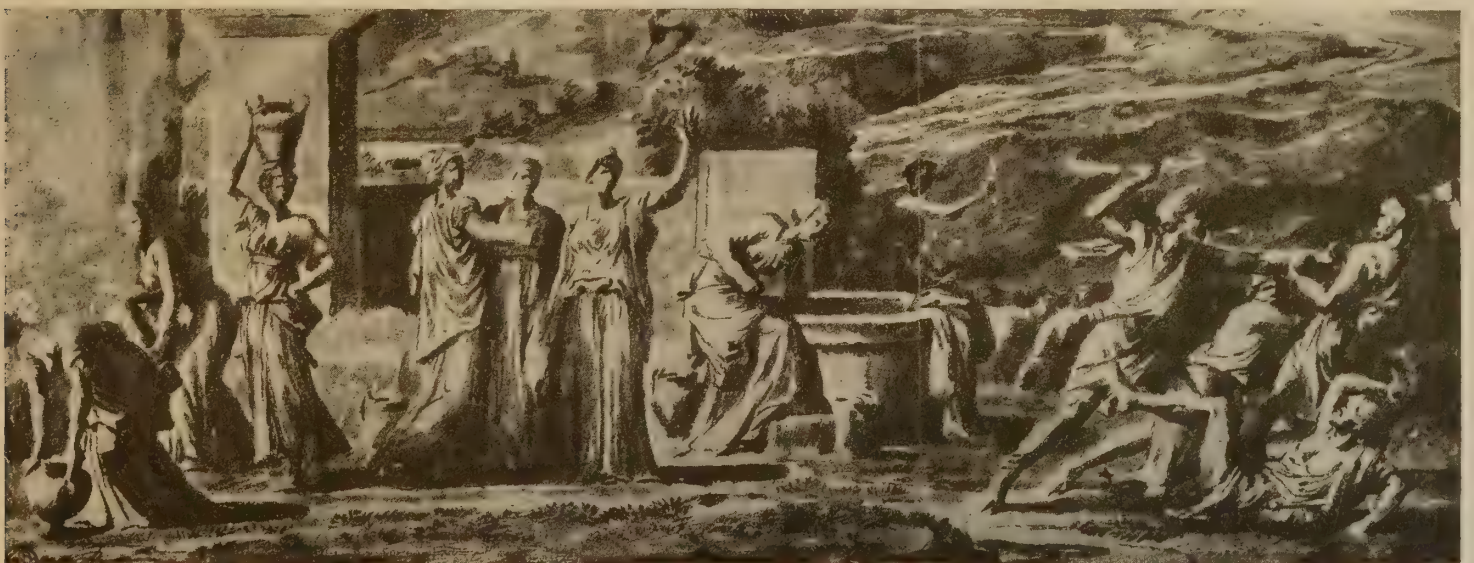
THEY ARE AUTOBIOGRAPHICAL OF HIS INNER LIFE, OF HIS INSATIABLE PASSION FOR
THE JOY AND BEAUTY OF LIVING—NOT OF HIS UNHAPPY STRUGGLE FOR EXISTENCE

AUTOBIOGRAPHICAL in a true sense are the drawings of Nicolas Poussin. No actual incidents of the life of the great French artist, it is true, are reflected in these precious scraps of paper; but as we study them, the very centuries seem to fade away—almost three of them—and as by magic we are transported into the very presence of the grave, gallant spirit who created them.

The drawings of all great masters partake of this quality. Undoubtedly their appeal is based upon an intrinsic power to reveal the artist intimately, unpretentiously, spontaneously. They give us the impression of eavesdropping, of peeking through the keyhole into the inner sanctuary of genius. Drawings possess the same appeal as old letters, secret journals, or personal diaries. In them the artist appears before us, not so

much in his professional rôle; but rather they lead us behind the scenes into the workshop of his imagination. They are marked also by what experts call a calligraphic quality—they are as personal, as individual, as eccentric at times, as handwriting. This calligraphic quality is most appealing when it is most unconscious and involuntary. When consciously accentuated, it becomes an affectation; and its charm vanishes.

There is no affectation, no frivolity in the drawings of Nicolas Poussin. A melancholy man who passed his life as a solitary, misunderstood genius, a life dominated by unhappiness and hardship, Poussin's drawings reveal his valiant character. In them we find no trace of his misfortunes or miseries. These sketches, in pen and ink and wash, now faded by the passage of time, but still radiantly alive, remain an undying monument to



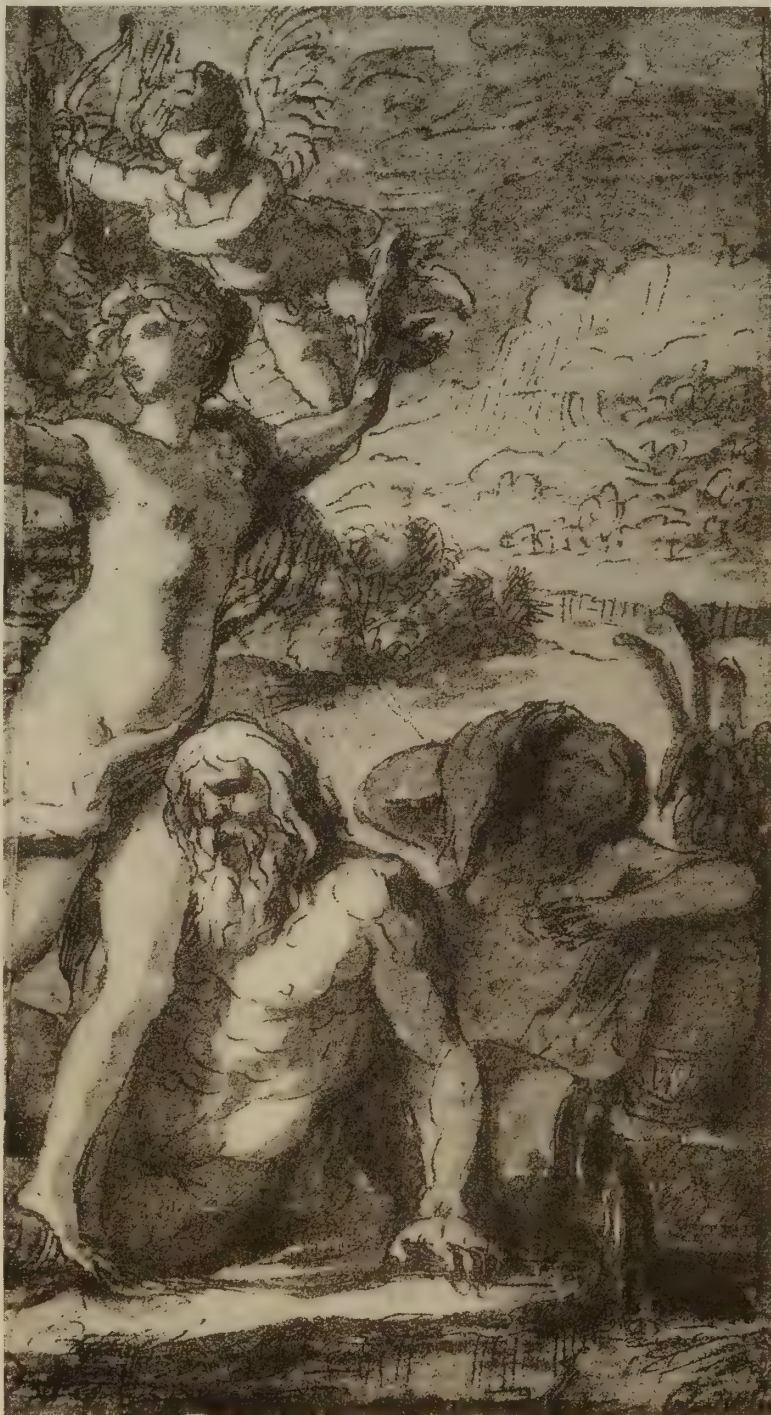
THIS WORKING DRAWING IN CRAYON AND WASH, DEPICTING MOÏSE DEFENDING THE DAUGHTERS OF JÉTHRO AGAINST THE INSOLENCE OF THE BURGHERS, FORMS ONE OF THE LARGE COLLECTION OF POUSSIN'S SKETCHES IN THE LOUVRE, PARIS

Nicolas Poussin's undiscouraged passion for the beauty of life. They demonstrate that in his own spirit he could keep his love of beauty and his expression of the joy of living unembittered by the sorrows of his own personal experience. Poussin's attitude is thus in striking contrast with that of so many contemporary artists and writers, who capitalize their own defects and like beggars expose to the world the scars and wounds and perversities of their own souls. As Clutton Brock pointed out: "Poussin did not use his art to talk of his sorrows. . . . In his art he could exercise the composure which actual experience disturbed; he could remake that reality so disturbed by the conflict of sense, emotion and understanding. . . ."

For the greater part, the drawings of Nicolas Poussin are actual "working" drawings. They are projects for paintings, the first externalizations of scenes to be developed and organized into the immortal canvases we may now admire in the Louvre and other great European museums. They are notations of imagined scenes, put down on paper swiftly and directly, evidently in something the same manner in which contemporary scene designers make a preliminary sketch for a stage setting. Some of Poussin's drawings reveal, as a matter of fact, a superb theatrical sense, in dramatic movement as well as in the grouping of figures, and the creation, by the focusing of light, of a sharply accentuated center of interest. These qualities are illustrated in the celebrated drawing of "Extreme Unction" now in the Louvre. This drawing has even been acclaimed as the finest of Poussin. In a field in which he expressed such diversity

of genius, it is impossible to express any such absolute judgment. But in looking at such drawings as "The Marriage of the Virgin" in which no less than twenty figures are effectively and rhythmically grouped; at "The Judgment of Solomon" (now in the École des Beaux

Arts) in which the potentate is depicted before the human tragedy enacted before him in the hieratic attitude of a Byzantine mosaic; and at the sketch for "The Death of Germanicus" (now in the Musée Condé)—in studying such drawings as these we come to a realization that a painter like Poussin concentrated in his great compositions a genius for theatrical and dramatic design that invites the attention of all scenic designers of today. The temptation in our own day is to fall into the fallacy of believing that this art of the theater, as it is called, is deploying a new and original talent; whereas, in point of fact, it is merely the translation into a new medium of a gift for pictorial organization and imaginative projection which we may discover, with a little study, in the work of all the great masters of the Renaissance. Nowhere more rhythmically—we may almost say more musically—is this genius



DAPHNE FLEEING TO HER FATHER; FRAGMENT OF A LARGE COMPOSITION

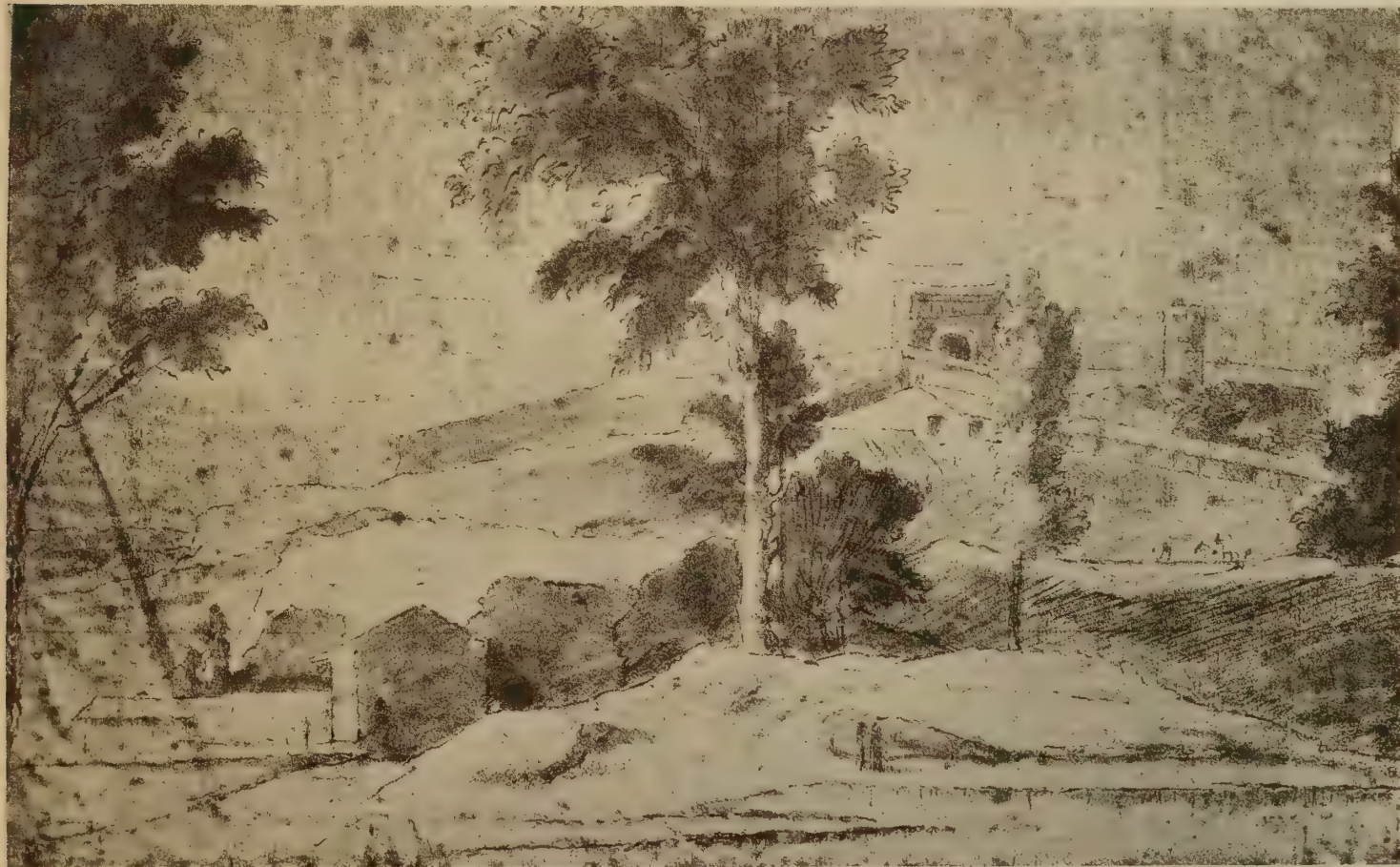
expressed than in the drawings of Nicolas Poussin.

But this theatrical phase is only one quality so definitely expressed in the drawings. There are many others, which we cannot correlate with any of the finished paintings, which are profoundly lyrical in quality.

Perhaps only in these wash drawings (*lavis de bistre*) may we discover the lyric genius of Nicolas Poussin soaring above the stings and disappointments of his mundane existence. In the drawings of landscapes, the



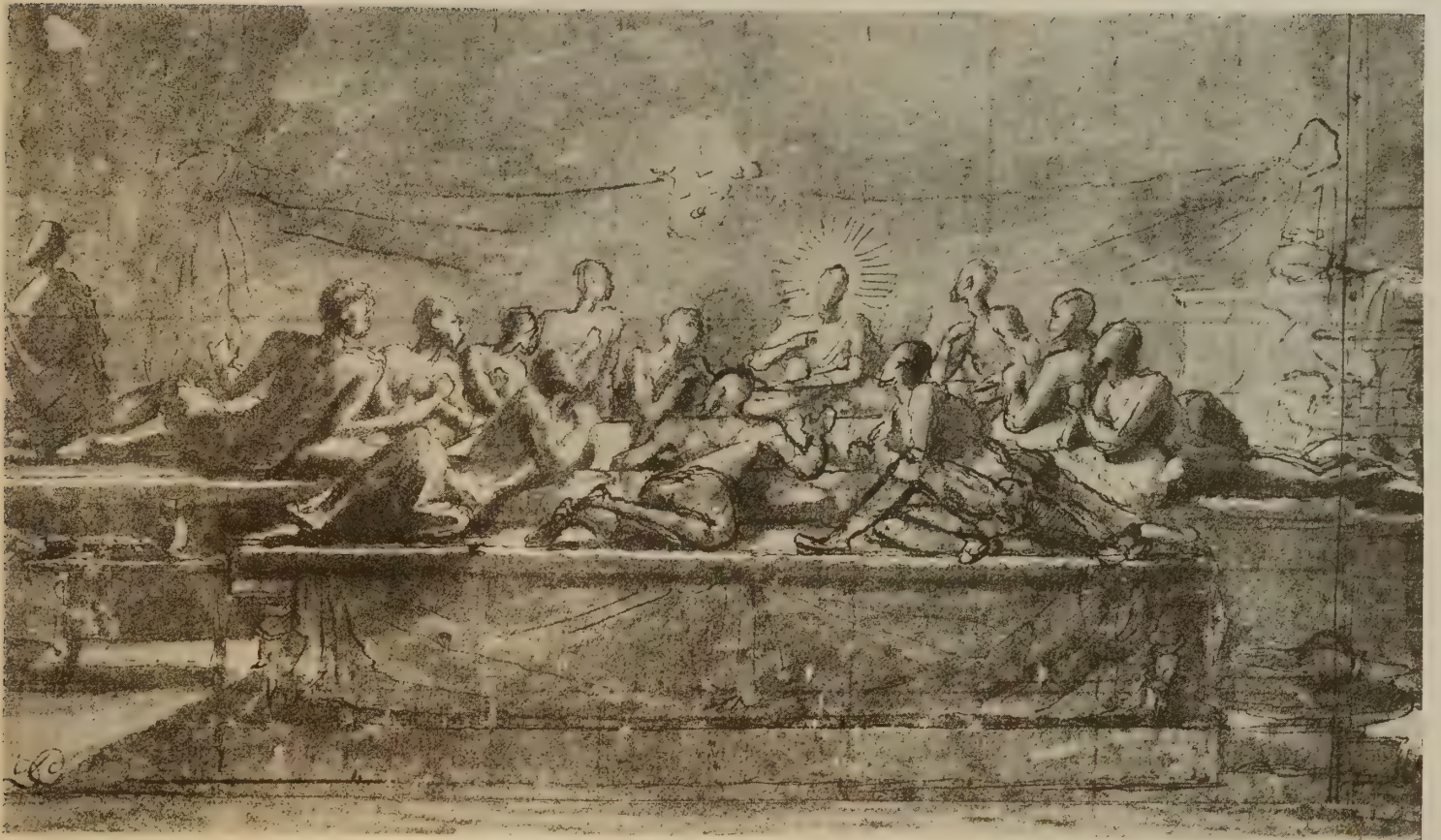
SUCH A LYRICAL DRAWING AS THIS ONE, IN THE MUSÉE CONDÉ IN CHANTILLY, THOUGH FADED BY THE PASSAGE OF TIME, IS STILL RADIANTLY ALIVE, AND REMAINS AN UNDYING MONUMENT TO POUSSIN'S UNDISCOURAGED PASSION FOR BEAUTY



WITH THE POSSIBLE EXCEPTION OF TITIAN, NO ARTIST HAD SO PROFOUND A FEELING FOR LANDSCAPE AS NICOLAS POUSSIN HAD. AND WE FIND THIS FEELING EVEN MORE INTENSELY EXPRESSED IN HIS DRAWINGS THAN IT IS IN HIS PAINTINGS



IN POUSSIN'S DRAWINGS OF LANDSCAPES THE DETAILS OF FOLIAGE ARE ALMOST CARESSINGLY ACCENTED, WITH ASTOUNDINGLY MODERN DISDAIN OF NON-ESSENTIAL DETAIL IN THE ACQUISITION OF A COMPLETE UNITY OF IMPRESSION. IN SUCH DRAWINGS AS THESE WE FIND THE BEGINNING OF MODERN LANDSCAPE PAINTING, A TYPICALLY MODERN FEELING FOR NATURE



THIS WORKING DRAWING OF "THE LAST SUPPER" WAS MADE BY NICOLAS POUSSIN FOR THE PAINTING THAT WAS TO FORM ONE OF THE SUITE CALLED "THE SEVEN SACRAMENTS" WHICH WAS BEGUN BY HIM EARLY IN 1647 FOR M. DE CHANTELOU



IT IS NOT KNOWN FOR WHAT COMPOSITION THIS VERY COMPLETE WORKING DRAWING OF "THE ADORATION OF THE BURGHERS" WAS MADE. POUSSIN OFTEN SKETCHED SUBJECTS HE HAD NO INTENTION OF TRANSLATING INTO PAINTINGS



THIS LANDSCAPE, WHICH IS MADE WHOLLY IN WASH, FORMS ONE OF THE COLLECTION IN THE MUSÉE CONDÉ. HERE THE LYRICAL QUALITY OF THE ARTIST IS NOT PREDOMINANT; RATHER, ONE FEELS THE MELANCHOLY OF THE MAN



IN STUDYING THIS DRAWING "THE JUDGMENT OF SOLOMON," WE REALIZE POUSSIN CONCENTRATED IN HIS GREAT COMPOSITIONS A GENIUS FOR THEATRICAL AND DRAMATIC DESIGN THAT INVITES THE ATTENTION OF SCENIC DESIGNERS

details of foliage are almost caressingly accented, with astoundingly modern disdain of non-essential detail in the acquisition of a complete unity of impression. In such drawings as these we find the beginning of modern landscape painting, a typically modern feeling for Nature.

In the drawings of Poussin, which aid us inestimably as a sort of accompanying interpretation of his painting, the landscape becomes increasingly important in the

bas-reliefs of antiquity. Even after his death, his detractors denounced Nicolas Poussin as a pedant, declaring that he depended too much upon rules and compasses, copied the ancients but was himself devoid of invention. Nothing, as the overwhelming evidence of these drawings demonstrates, could have been farther from the truth. In the face of such malicious libels, it is easy to understand why this solitary genius, detesting the affected airs, the sentimentality and insipidity of the



THIS DRAWING OF "APOLLO SHOOTING AT A LIZARD" WAS MADE IN 1665, THE YEAR OF POUSSIN'S DEATH. DESPITE THE WAVERING LINE, DUE TO THE TREMBLING OF HIS HAND, WE FIND HERE THE VERY ESSENCE OF THE ARTIST'S VISION

expression of the lyrical and poetical phase of his work. With its profound harmonies Nature accompanies the human or mythological incidents which transpire in the foreground. These figures become finally a sort of visual melody outlined against the symphony of Nature. With the possible exception of Titian, no artist had so profound a feeling for landscape as Poussin; and in no work is this feeling, this passion for natural beauty, more intensely expressed than in the drawings.

In view of the completely "modern" freedom and spontaneity of Poussin's draughtsmanship—there is one drawing of nymphs and satyrs in the Beaux Arts which suggests the later Renoir—it is surprising to learn that he was in fact a student of archæology, that he studied scientific methods, measured statues and analyzed the

fashionable painters of the French court, preferred to withdraw to his studio in Rome, which from his earliest youth had symbolized for this Norman peasant the realm of serene and timeless beauty.

Autobiographical these drawings undoubtedly are, but only of the inner life of the artist, only of his insatiable passion for the joy and beauty of living. They tell us nothing of his desperate pilgrimage to Rome, of his thrice-foiled efforts to reach the Eternal City. He was thirty years old before he finally attained this goal; and he was to spend the rest of his life—with the exception of two miserably harassed years in Paris at the command of the Cardinal de Richelieu (1641-1642)—in the country that was so closely associated in his mind with that serenity and timelessness so essential for the crea-

tion of his imaginary world of clear and orderly design. Thus the artist, who, more than any other man, may be acclaimed as the father of modern French painting, and who has left an irradicable imprint upon all subsequent French draughtsmanship, spent the greater part of his life as a voluntary exile from his native land.

He had been born in 1594 at Les Andelys, and his earliest sketches attracted the attention of Quentin Varin, a local painter. As a youth in Paris he had come upon a collection of engravings after the Italian masters and resolved as soon as possible to go to Rome—to the fountainhead of all beauty. Thrice he started out on foot. At Lyons he fell in with a patron, the Chevalier Marini. At thirty he reached his goal. But Marini, who admired in the young Norman his *furia de diavolo*, died suddenly. Poussin found himself alone, ill, penniless, in this strange foreign city.

In a "triptych" devoted to the illustrious painter, Jacques des Gachons has recently attempted to reconstruct three periods in the life of Poussin: the first depicting the artist as a youth of nineteen; the second during the full plenitude of his creative power; and the third toward the end of his career, at the age of sixty-five. M. des Gachons is quite successful in depicting the peaceful life of the voluntary exile, and his methods of work in his house in the Via Paolina, near the Pincio; his satisfactory marriage with Anne Marie Dughet, daughter of the French cook who befriended and sheltered Nicolas in his darkest hours, when the young Frenchman first appeared in Rome; his friendship with Claude Lorrain, another great French artist who lived in Rome. In his final "panel" he gives us the philosophy of art and of life enunciated by Poussin, who, like innumerable other artists, was convinced that "men

finish and pass on when they are most capable or when they are nearest to doing good work."

The hand of Poussin trembled during that final decade of his valiant life. There is a letter to Chantelou in which the elderly artist complains of the palsied condition of his hands and the feebleness of his body, but in which he reiterates his indomitable courage and his decision to do the best work he is capable of doing, as long as he possibly can.

We turn from such attempts as Jacques des Gachons to the drawings of his last years, to read the story of the valiant pilgrimage of Nicolas Poussin. "Art is as far above brutal reality as the spirit is above the body," he had said to his pupils. And so we turn again, finally, not to the brilliant, technically perfect studies of the youthful Poussin, but to the last drawings of his life, in which we may read the triumph of the spirit over physical infirmity and in which is revealed the search of the great artist in his endless quest.

We turn to these last drawings of Poussin as we turn to the last paintings of the octogenarian Renoir, because, despite the trembling of the hand, despite the roughness, the inadequacies, we find here the very essence of the artist's vision. "He had a beating and a trembling of the pulse," wrote Giovanni Pietro Bellori, Poussin's Italian biographer, "which prevented him from drawing, and that is why some of these last drawings are not done with a sure stroke and seem to have been made with a trembling hand. With the approach of age his hand became so weak that he often had to stop work." Yet today, in these drawings from which the vanity of craftsmanship and the impertinence of mere virtuosity have been removed, we find the most interesting expression of Poussin's genius as a draughtsman.



SKETCH OF "SLEEPING VENUS SURPRISED BY A SATYR," IN THE ÉCOLE DES BEAUX-ARTS

FIVE CENTURIES OF GREEK SCULPTURE

BY HELEN COMSTOCK

THE COLLECTION OF DR. JACOB HIRSCH INCLUDES MARBLES REPRESENTING
THE PERIOD FROM THE FIFTH CENTURY B. C. TO THE FIRST CENTURY A. D.

THE Greek sculptor may have discovered his first model in the stadium but he formed his ideals on Olympus, and in the course of bringing physical beauty into relation with spiritual majesty he turned men into gods. In three centuries of growth, from the building of the Treasury of the Siphnians at Delphi, at the end of the archaic period in the late sixth century, to the early Hellenistic works of the third century, of which the "Victory" of Samothrace and the "Venus of Melos" are perhaps best known, Greek sculpture swept forward with the even and powerful movement of an oncoming wave. Once broken, it spent itself in the sentimentalities and the restless speculations that absorbed the Greek mind after the time of Alexander. The expansion of empire led to a diluting of a well-organized body of tradition with influences from alien peoples, while the demands upon building made by the newly founded cities of Alexandria and Antioch, and the increased activities around such old centers as Pergamum and Ephesus, further hastened a facility which was no doubt already about to flower.

In order to discover the most noble expression of Greek art it is necessary to look within the period from the fifth century to the beginning of the Hellenistic age in 323 B. C., the date of Alexander's death. It is also necessary to look among the statues of the gods and heroes and some of the portraits for high intellectual and spiritual power, and not among the frankly decorative works, such as formed the metopes, friezes and pedi-



All photographs courtesy of Dr. Jacob Hirsch

HEAD OF THE YOUTHFUL ALEXANDER OF THE SECOND CENTURY B. C.

ments of the Greek temples. And yet exception would have to be made for the pediments of the Parthenon. While those from the almost equally famous temple of Zeus at Olympia stay more closely with the bounds of the decorative, the figures from the pediments of the Parthenon, and particularly the eastern pediment where the figure that has been named the "Theseus" half reclines, have the nobility which is as much a spiritual as a physical attribute. Whether these pediments were formed under the direction of Phidias—tradition gives him the superintendence of the Parthenon at least until 438 when the frieze was put in place—it is safe to say that in them the spirit and style of Phidias is alive.

The summit of Greek art is reached in such a figure as the Lemnian Athena of Phidias, of which two copies in Dresden and a head in Bologna give some idea of its severely thoughtful beauty. Like all great works of the great masters of Greece, it is known only in copies. (The only exception is the "Hermes" of Praxiteles which, since its discovery in 1877, has been in the museum at Olympia.) The greatest work of Phidias, the "Zeus" for Olympia, is unknown even in a recognized copy, but a reflection of it is seen in a head of Zeus in the Boston Museum of Fine Arts, which presents a countenance that is a true mirror of majesty.

A Greek marble which the past season brought to this country in the collection of Dr. Jacob Hirsch does not suffer by comparison with these greatest examples of



THIS HEROIC MARBLE HEAD IN ONE-AND-A-QUARTER LIFE SIZE IS PROBABLY OF THE GODDESS APHRODITE, COPIED FROM A BIG STATUE BY PRAXITELES. IT STRONGLY RESEMBLES HIS FAMOUS APHRODITE OF CNIDUS



THE PROFILE OF THE HEAD SHOWN ON THE OPPOSITE PAGE. THIS WORK IS A VERY EARLY HELLENISTIC COPY OF ABOUT 300 B. C. THE ORIGINAL WAS PROBABLY MADE BETWEEN THE YEARS 350 AND 340 B. C.



THIS SCULPTURE OF A YOUNG FIGHTING WARRIOR HAS A COMPANION IN THE FRAGMENT ON THE NEXT PAGE. IT IS A HELLENISTIC WORK OF THE SECOND CENTURY B. C., BUT COPIES AN EARLY FIFTH CENTURY MODEL

Greek sculpture. The fact that it is in one-and-a-quarter life size shows that the bronze from which it was taken must have been the heroic one for a temple. Copies were almost always made in the size of the original. It has certain definite affinities with the manner of Praxiteles; for instance, the hair, which is treated quite freely and left rough, in distinction to the face, which is beautifully polished, is done in the manner of the "Hermes." The flattened cheeks in which the transitions of the planes are so subtly felt, and the upward turned eyes with their introspective gaze are related to the great "Aphrodite of Cnidus" of which a copy is to be found in the Vatican and an adaptation in the Glyptothek in Munich. It is related also to the benign face of the "Venus of Arles" in the Louvre and the "Townley Venus" from Ostia in the British Museum. It has affinities with, though it does not resemble, the facial type of the "Bartlett Aphrodite" in the Boston Museum, and even the "Petworth Aphrodite," which Professor Furtwängler has advanced as an original from the hand of Praxiteles. All of these at least go back to Praxitelean originals and as the head in the collection of Dr. Hirsch, which so definitely relates itself to them, is one of extraordinary power it would seem to be an early copy. Praxiteles lived toward the close of the Great Age. His "Aphrodite of Cnidus" belongs to his middle period, about 350, and his "Hermes" to his late period, about 340. The present head is probably a very early Hellenistic copy, about 300 B. C. In this head the art of the Great Period pauses

for a moment before entering into the decadence. With Praxiteles, the Greek style absorbed all that it could of sweetness, grace and tenderness, and still preserved the austere simplicity and dignity of the manner of the age of Phidias, a century earlier. To go farther was to step irrevocably down from Olympus. The sweetness of the "Hermes" looking at the infant Dionysus is godlike; the charm of the head of the youthful Alexander in the collection of Dr. Hirsch is purely human, and in contrast either with the probable "Aphrodite" or the "Hermes" is slightly over-sweet.

The head of Alexander is a work of the second century B. C. from Alexandria. In it the severely yet adequately modeled planes of the heroic feminine head have given way to a more literal treatment of the curves of the cheek, and a greater concern for smaller surfaces. In spite of the fact that it is still an "ideal" type as compared with other examples of Hellenistic portraiture, such as the more realistic head of the "Priest of Helios," it shows a greater interest in a naturalistic treatment than the earlier portraits, such as the head of Pericles, probably by Cresilas, of which copies are in the Vatican and the British Museum. The purpose of the sculptors of the Great Age was to show the type rather than the individual, and of the individual to sum up his intellectual qualities, his personality, and to present him, not at a certain moment, but, as nearly as is consistent with the brevity of human life, in a timeless aspect. In this sense these older portraits were also "ideal," but there is

a wide gulf between the idealism of the portrait of Pericles and that of Alexander. The intellectual aspect of the first is entirely lacking in the head of the young king; the idealism of the one is based on the qualities of the human spirit; of the other, on physical appearance.

Several characteristics of the Hellenistic style are observable in the head of Alexander. Here is the deeply-set and overshadowed eye, with the round eye socket, the eyes turned slightly upward, and the obviously parted lips. These are mannerisms borrowed from Scopas, which the Hellenistic artists used without his dramatic power.

The literalness of this head, for all it is an idealized one, comes from several sources. One was perhaps the greater interest in anatomy, which came with the growth of scientific knowledge in the Hellenistic period. Also, the gods being slightly out of favor in the wave of scepticism which became the fashion, sculptors had of necessity to turn to men for subjects, and interest in the individual is a sure road to particularities. Then, too, Greek art had reached the inevitable facility which comes after the material to be worked with had become pliant under the tools of the artist. This power, once gained naturally, led to virtuosity.

A very realistic Greek portrait having unusual power is that of the "Priest of Helios," which is a work of the

same period and place as the Alexander but conceived in an entirely different spirit. Facility has here served observation; this is facility controlled by austerity. It has only been permitted to realize its possibilities in delineating the creases of the cheek, the structure of the jaw beneath the beard, but omitting many details that modern sculpture would consider necessary to perpetuate. Traces of the original coloring survive in the reddish tint that marks the eyeballs and also the eyelashes.

Still another portrait in the collection of Dr. Hirsch takes Greek sculpture farther forward, although the period, that of the early first century, takes this example out of the Hellenistic age—which ended with the fall of Corinth in 146 B. C.—and places it in the Græco-Roman period. This head was done by a Greek artist working in Alexandria. Its subject is a member of the Augustinian house and is probably Germanicus, grand-nephew of Augustus, who visited Egypt in the early years of the first century, having been ordered to the East by the Emperor Tiberius, to settle a dispute between Parthia and Armenia. His excursion into Egypt was for purely antiquarian reasons, for he was an esthete and interested in literature and art. This head, if it is indeed Germanicus, must have been done at that time. It is strikingly like the head on the standing figure of the general in the Louvre, having



THIS RELIEF WAS RECENTLY RECOVERED FROM THE HARBOR OF SALAMIS WHERE IT HAD LAIN FOR CENTURIES, AS IS PROVED BY THE SHELLS ON ITS SURFACE. THE STYLE IS THAT OF THE BEGINNING OF THE GREAT AGE



THIS PORTRAIT IS OF A MEMBER OF THE AUGUSTINIAN HOUSE AND IS PROBABLY OF THE GENERAL, GERMANICUS. IT WAS DONE IN THE EARLY YEARS OF THE FIRST CENTURY A. D. BY A GREEK SCULPTOR FROM ALEXANDRIA

the same spare cheeks and the same sensitive mouth.

Beginning with the heroic feminine head which is probably that of Aphrodite, and ending with this portrait of the Roman general, the collection of Dr. Hirsch is seen to include important examples of the Greek style from the end of the fourth century, B. C., to the beginning of the first century, A. D. This leaves out the two fragments of fighting warriors, one a youth and one a bearded man, done in high relief. While these are of a Hellenistic date so far as actual workmanship is concerned, they go back to the end of the sixth or the beginning of the fifth century for their models. The

Hellenistic period was in a sense a Renaissance, for while it made excursions into sentimentality of its own, it also perpetuated the older forms. Sometimes it made something distinctly its own out of the old forms, like the "Venus of Melos," and sometimes it was content to reproduce an older model in the spirit and manner of the age that created it. The period to which these warriors hark back is the transition period, when archaism had been outgrown but not quite forgotten. The head of the youthful warrior is slightly archaic, but the treatment of the folds of the tunic is in the new naturalistic manner. The style of these two fragments comes after that



THIS PORTRAIT OF A PRIEST OF HELIOS OF THE SECOND CENTURY B. C. REPRESENTS THE NATURALISTIC STYLE THAT WAS ONE OF THE DEVELOPMENTS OF THE HELLENISTIC PERIOD, WHICH BEGAN WITH ALEXANDER'S DEATH

of the frieze and metopes of the Treasury of the Siphnians at Delphi, where a Homeric battle is enacted, and before the frieze of the temple of Zeus at Olympia. They have the energy and force, but not the pliant style of the Olympian work. They also relate themselves, particularly the type of the profile of the young warrior and the treatment of his tunic, to the "Mourning Athena" in the relief from the Acropolis. These two fragments were not long ago recovered from the harbor at Salamis where, as the encrustation of shells bears witness, they have been immersed for centuries.

There are no early archaic marbles in the collection

which Dr. Hirsch has brought to America, but last year he sold to the Berlin Museum for the sum of three hundred thousand dollars an exceptionally important statue of Demeter, excellently preserved, which was dug up near Athens. This example of Ionic art had a recognizable kinship with the art of the Orient, which came through the colonies in Asia Minor. The origins of Greek art comprise a subject about which knowledge, though accumulating, is still limited. The works which are reproduced here show it only after an individual style was fully formed, and, from that period, trace it through the changes effected by five centuries.

HITHERTO UNKNOWN PORTRAIT BY VAN CLEVE

BY MAX J. FRIEDLANDER

The portrait of a man that is reproduced on the cover of this issue of International Studio was discovered in 1925 in the Cataneo palace in Genoa where it has been, unknown to students of Joos van Cleve, since it was painted. In this article Dr. Friedlander makes clear the probability of Van Cleve having worked in Genoa, some time between 1525 and 1535, basing this on the several known altar pieces from this master's hand in Genoa, and the marked influence of the school of Leonardo in Milan, shown in this portrait

THIS portrait, to judge from its style, the costume and the beard, was painted around 1530, and is without doubt the work of Joos van Cleve, ranking foremost among the numerous portraits by the hand of this master. So far as I know this picture, nowhere mentioned in literature, was hidden away in Genoa, being in the private possession of the old and distinguished Cataneo family. It is not surprising to find a painting by this Dutch artist in Genoa, as his close connection with this Italian city is well known, since some of his most important altar pieces were found in Genoese churches, which have been proved to be authentic. The church of S. Donato in Genoa is preserving a triptych by this master even today. The large altar painting in the Louvre, Paris, the great Adoration of the Magi in the Dresden Gallery, and the Crucifixion of Christ, which passed from the collection of Ad. Thiem into the possession of Geo. Blumenthal, Esq., New York, all came from Genoese churches.

It may be concluded, therefore, that Joos van Cleve must have been active at Genoa for some time, as was his compatriot Van Dyck, a century later. Another explanation might be, that merchants of Genoa who sojourned for a longer or shorter time at Antwerp showed great partiality to this painter, and employed him to create these altar pieces, which were transported when finished from Antwerp to Genoa. However, the circumstance that the altar pieces enumerated above, to judge from their style and character, seem to have been created at approximately the same time, namely about 1530, heightens the probability that Joos van Cleve worked at Genoa for some time. We know that the master left Antwerp at least once, when, following a call from François I, he went to Paris to paint there the portrait of the King and Queen. During the years 1525 and 1535 his name is not mentioned in the official records of the city of Antwerp. Into this period a shorter or longer absence

may therefore be placed. Perhaps the master went to Genoa from Paris. The development of his style may well be explained through his contact with Italian art, especially with the school of Leonardo at Milan.

In type and deportment our portrait shows an Italian. Judging from its style this work must have been created at about the same time as the Genoese altar pieces, namely around 1530. Arrangement and conception are distinct from the Dutch manner regularly adhered to by Joos van Cleve before. Obviously at the special wish of the sitter, various descriptive accessories have been added, enriching the picture to an unusual degree; the background is well filled, but with a break in it. The gentleman wished to be immortalized in rich adornment with his favorite possessions, of which he was proud. On the wall to the left hang his gloves of mail. His right hand is holding a roll of parchment, while his left grasps the belt from which hangs his sword. At the right there is a view into a light adjoining room, where can be seen a flute, a parrot and three books. The Italian is shown as a most versatile person, a cultured gentleman, a warrior, and possibly also a trusted servant of the State.

When Van Dyck painted portraits of the society of Genoa, pride and the desire to impress required the composition of the picture to be considerably fuller and more varied. A similar pressure seems to have been exerted by Genoa upon Joos van Cleve, who at home was wont to use a most sober, neutral background in his portrait compositions.

Characteristic of the master is the delicate modeling of the somewhat florid complexion, the vivid arrangement of the folds in the puffed sleeves and the curved fingers with their short nails. Hardly another portrait by Joos van Cleve of equal stateliness and distinction is in existence. The picture is in oil on wood and is thirty-three inches high by twenty-six inches wide.



Courtesy of the Kraushaar Galleries

PORTRAIT OF M^{LE}. FITZJAMES BY HENRI FANTIN-LATO^{UR}

Fantin-Latour painted this portrait of one of the Fitzjames children in 1867, the year of the portrait of Manet in the Chicago Art Institute. He also made sketches of the two other children and a study for a group of the whole family, but this he never transferred to canvas. Fantin painted some thirty portraits in all, but none of these was later than about 1892. Self-portraits are in the Uffizi in Florence and in Berlin, while the Luxembourg has his "Homage à Delacroix," in which a number of artists including Legros, Whistler and himself are gathered around an easel on which the portrait of Delacroix is placed. His portrait of Julien is in the Louvre, and other portraits are in the National Gallery, the Metropolitan, and the Brooklyn Museum



Nine photographs courtesy of the Brooklyn Museum

COURTIER'S GLOVES (QUEEN ANNE PERIOD) OF BLUE LEATHER WITH YELLOW CUFFS EMBROIDERED IN GOLD AND SILVER

THE DEVELOPMENT OF THE GLOVE IN EUROPE

BY JULIAN GARNER

GLOVES BELONGED TO KINGS AND PRELATES BEFORE THE TWELFTH CENTURY, AND WOMEN OF RANK BEGAN TO WEAR THEM TWO HUNDRED YEARS LATER THAN MEN

WHETHER gloves are considered in relation to craft or custom they have a story worth telling. While the older gloves, of what might be called their Golden Age—the sixteenth and seventeenth centuries—did not pay tribute to the demand for a snug fit (Queen Elizabeth's gloves in the Ashmolean Museum at Oxford are easily large enough for a man) they achieved beauty and distinction of adornment which shame the ones we wear today. During the last few years glove designers have been copying the old models for women's gloves and have added novel cuffs and considerable embroidery, but not all have been happy in their choice of source material. Their stitched designs are entirely lacking in imagination, and only occasionally is there a modern glove that holds its own with the "classic" examples of the past.

After the subsiding of that natural reaction toward

sumptuous dress which came with the Restoration, gloves gradually became more and more sedate, renouncing first their elaborate embroidery and finally their fringe, and became the quite severe articles which Puritan taste, the growth of democratic ideas, and, later, the introduction of machinery all tended to produce. Not only did the physical appearance of the glove change, but it was robbed of its significance as well. It ceased to convey the distinction of rank, and became the prerogative of all. No longer was it to be sent, as it was to Philip the Fair in 1294, in token of surrender, when he conquered Flanders; and disuse overtook the code of chivalry which made the glove of a lady, worn in the helmet of a knight, his most precious crest; his own, sent to an adversary, was a message of defiance. The glove has lost its glory—except for bishop's gloves in the Catholic Church—and become simply covering for the hand.



VERY HEAVY SILK FRINGE WAS FAVORED INSTEAD OF EMBROIDERY ON MEN'S GLOVES IN THE STUART PERIOD, AND WHEN IT WAS LAID ASIDE GLOVES ASSUMED THE SOBER ASPECT THAT TERMINATED IN NINETEENTH CENTURY SIMPLICITY



LEFT, A HUNGARIAN WOMAN'S GLOVES, FROM THE SEVENTEENTH CENTURY. AT THE RIGHT, SHAKESPEARE'S GLOVES, BELONGING TO DR. HORACE HOWARD FURNESS, JR., OF PHILADELPHIA, BY WHOSE COURTESY THEY ARE REPRODUCED

Good examples of gloves are rare in this country, and for that reason the extensive collection from all lands and many ages which Stewart Culin has brought together for the Brooklyn Museum is all the more valuable for those who are interested, not only in their morphology, to borrow a word from the science of biology, but in the arts of design. In addition to a few gloves from this collection which are shown here, there is also the pair of gloves that of all others in this country has the most important association: those that once belonged to Shakespeare. They are now in the possession of Dr. Horace Howard Furness, Jr., of Philadelphia, who is carrying on his father's work with the Variorum Edition of Shakespeare.

The history of gloves goes back to the cave-man, who, from discoveries of remains in various parts of Europe, seems to have worn a crude kind of long glove reaching almost to the elbow. The chronology of glove history could be studded with passages from Xenophon, Homer and Pliny, not to mention the Bible, while coming down to more recent times, if Anglo-Saxon Britain may come under that heading, there is mention of them in the seventh century poem of *Beowulf*, and in some old archives there is reference to the fact that five pairs of gloves were part of the tribute of certain German merchants to Ethelred the Unready. A statue of King John at Worcester Cathedral shows him with gloves with jeweled backs, which argues that the history of gloves was already a lengthy one. Royal gloves were at first white, as were those of high ecclesiastics. There is an illumination of the time of Edward I, showing the assassination of the unfortunate young Richard I, in which he carries white gloves in his hand. White, as the symbol of purity, dictated the choice of prelates

for white gloves, but in time they were also made in colors, according to the colors of the vestments. The bishop's gloves shown here are of brilliant green knitted silk, interwoven with gold. One of the oldest pairs of gloves in existence, those of William of Wykeham, Bishop of Winchester, which are preserved in the

Treasury of New College, Oxford, are red. It is possible that the Bishop, who was founder of the College, may have worn these gloves on the occasion of the opening ceremonies on April 14, 1386.

Among men of the court, gloves were first made popular by the Norman nobles; women wore mittens during Plantagenet days, but not gloves. Their mantles and long sleeves had served as a protection for their hands and their preference for many rings argued against gloves for a long time. However, by the fourteenth century they were worn by ladies of rank, but they did not become really common until after the Reformation. Queen Elizabeth, who was very proud of her hands it is said, had beautifully embroidered gloves, and it was during her reign, or at least not before that of her father, Henry VIII, that embroidered and



SEVENTEENTH CENTURY ENGLISH GLOVE, GOLD-EMBROIDERED

also perfumed gloves came into high favor. Early gloves for both women and men had a flaring cuff to take care of the voluminous sleeves, but as women's sleeves became smaller and finally shorter, gloves were made which followed the sleeve in its gradual ascent up the arm. In the prints of Wenceslaus Hollar (1607-1677) ladies are often seen wearing long, close-fitting gloves. Fringed gloves for men were popular during the time of Charles II; embroidery diminished and gloves entered slowly into a period of increasing simplicity.

There are two interesting examples of hand coverings of early eighteenth century Viennese make in the Mu-



LEFT, VELVET HAND-COVER FROM VIENNA; CENTER, RUSSIAN NOBLEMAN'S EMBROIDERED LEATHER BOXING-GLOVES; RIGHT, BISHOP'S GLOVE OF WHITE KNITTED SILK, EMBROIDERED WITH GOLD THREAD; ALL SEVENTEENTH CENTURY

seum collection which show the close relation between the glove and the sleeve from an organic point of view. These, which are buttoned at the side and made of velvet, are like a detachable part of the sleeve.

The gloves worn by Shakespeare are of gray buckskin, ornamented with gold thread embroidery and having a gold fringe on an edging of pink silk. These gloves were given to the father of Dr. Furness by Fanny Kemble, to whom they had come down through her aunt, Cecilia Siddons, from Mrs. Garrick. David Garrick had them from an actor by the name of John Ward, who presented them to Garrick on the occasion of the grand jubilee in 1769 at Stratford-on-Avon. The letter from Ward, dated May 31, 1769, which accompanied the gloves, said that "the person who gave them to me, William Shakespeare by name, assured me his father had often declared to him they were the identical gloves of our great poet; and when he delivered them to me, said, 'Sir, these are the only property that remains of our famous relation; my father possessed and sold the estate he left behind him, and these are all the recompense I can make you for this night's performance.'" The performance was that of "Othello" in which Ward played at Stratford in 1746 for the benefit of a fund to repair Shakespeare's monument in the church there. In regard to the identity of the donor, Dr. Furness writes: "Ward was slightly confused in names; the real donor was

named Shakespeare Hart; he was the great-grandson of William Shakespeare's sister, Joan."

Another pair of gloves of exceptional interest is the Russian nobleman's boxing-gloves. These are of brown and red leather heavily embroidered and for all their beauty of workmanship have had a sinister use. It was the custom to hold within the glove a piece of bone, and boxing meant a fight to the death, the object being to crush the opponent's skull. In this sport there is probably some far-off connection, through the Byzantine Empire (from which Russia derived so much in the way of custom, art and religion), of the Roman gladiatorial combats; these were also a fight to the death and it will be recalled that the cestus, or glove of the gladiator, was sometimes loaded or made more effective with the spikes of the bow-puller. In the "Costume of the Ancients" by Hope, a kind of rudimentary glove may be seen on the pancratiasts, who were engaged in a sport that resembled both pugilism and wrestling. They wore thongs bound over the knuckles.

The embroidered gloves are perhaps the most interesting because of the sources of their design. The Hungarian lady's glove shown here uses the peacock pattern from Bokara. Sometimes the crown and Tudor rose, or even the British lion are included in the designs embroidered on English seventeenth century gloves, but the bird and the floral patterns generally have an Oriental origin.



BISHOP'S GLOVES, KNITTED OF GREEN SILK AND GOLD THREAD



*Now Phoebus, crowns our Summer dayes Summer
With stronger heate and brighter rayes
Her lovely neck and brest are bare,
Whilst her fans both cool the Aire*

WENCESLAUS HOLLAR (1607-1677), WHO IS FAMOUS FOR HIS TOPOGRAPHIC PRINTS OF LONDON, HAS ALSO PRESERVED FOR US THE COSTUME OF HIS PERIOD IN A NUMBER OF SERIES OF PRINTS OF WOMEN'S DRESS, THE SEASONS, MONTHS, ETC. THIS, WHICH IS DATED 1644, IS GIVEN TO SUMMER ATTIRE. IT WAS AT THIS TIME THAT WOMEN'S GLOVES BECAME LONG AND CLOSE-FITTING, AS THE SLEEVE GRADUALLY RECEDED UP THE ARM. HITHERTO THEY HAD BEEN MADE WITH FLARING CUFFS, LIKE THE MEN'S GLOVES, TO TAKE CARE OF THE VOLUMINOUS SLEEVES



"MONTE CUCCO, LAKE OF GARDA," IS ONE OF THE ITALIAN LANDSCAPES REPRESENTING BARREDA'S LATER PERIOD

LANDSCAPES BY ENRIQUE BARREDA

BY FRANCIS HAMILTON

THESE WERE PAINTED IN MANY COUNTRIES, AND THEY DIFFER IN FEELING
BECAUSE HE IS SENSITIVE TO THE VARYING QUALITIES OF LANDSCAPE

THE Pan-American countries have a great bond in common: they share a taste for art which is their heritage from the Old World, but this taste has been at the mercy of a lack of artistic tradition. A breaking of the lines of artistic communication has thrown the artists of North and South America more or less on their own resources and they have had to turn, like Enrique Barreda, to Nature herself for their chief instruction.

Of Barreda's predecessors of the old Peruvian school, Pancho Fierro and Ignacio Merino painted the local scenes of the life of Lima; and Lazo, the Indian inhabitants of the Andes. More nearly of his own generation are the artists Astete and Baca-Flor, and also Hernan-

dez, who received the cross of the Legion of Honor in France and was made Director of the School of Fine Art in Lima. Hernandez has painted a portrait of Barreda on horseback, for Barreda, who excels at many sports, is an excellent horseman.

Barreda has painted as much in other lands as in his own Peru, and it is the landscape rather than the people that has interested him. He is extremely sensitive to the varying qualities of landscape, as is to be seen by a comparison of the "San Cristobal," in which the grandeur of the Andean peaks is so strongly felt, with the intimate charm of the landscape from Monte Cucco in Italy. It is not only because of the fact that the moun-



"SAN CRISTOBAL," THE LANDSCAPE AT THE LEFT, WAS PAINTED IN PERU NEAR LIMA WHERE THE ARTIST WAS BORN, AND IS ONE OF THE BEST EXAMPLES OF HIS EARLY WORK. AT THE RIGHT IS A SUNNY PAINTING OF AN OLD SPANISH PATIO



BARREDA'S RECENT ITALIAN SUBJECTS, LIKE THIS ONE FROM MONTE CUCCO, HAVE A FREE, INTIMATE TREATMENT WHICH DISTINGUISHES THEM FROM THE MORE FORMAL "ITALIAN LANDSCAPE" REPRODUCED ON THE FOLLOWING PAGE



THIS PAINTING OF THE BLOSSOMING MIMOSA TREES AT THE VILLA ALEXANDRA NEAR CANNES REPRESENTED MR. BARREDA IN THE PAN-AMERICAN EXHIBITION WHICH WAS HELD RECENTLY AT THE LOS ANGELES MUSEUM



"ITALIAN LANDSCAPE," WHICH WAS PAINTED AT SUNSET, IS ONE OF HIS EARLY IMPRESSIONS OF ITALY. IT IS TYPICAL OF THE ARTIST'S INTEREST IN THE MONUMENTAL AS WELL AS THE DECORATIVE ASPECT OF THE COUNTRY

tain of the Italian subject is a less majestic one that the painting has a different feeling; the artist has sensed the entirely different aspect of a country that bears a marked impress from the human life that has so richly centered around it. The style of the two pictures is also different. The Italian subject is done with greater freedom, to match its intimacy of spirit. Another landscape from Monte Cucco which is delightful in its luminosity presents a slope dotted with trees with the sun drifting through; it is reproduced on page 45.

Barreda's point of view is again that of intimate familiarity in his colorful rendering of an old Spanish patio. In this painting the sudden passage from cool,

lier in his career. It is interesting to see how similar are likely to be the reactions of foreign artists who look for the time upon Italy. Barreda's landscape has much in common with those that George Inness painted during his early "Italian period." Barreda has given forceful expression to his reaction to the panoramic beauty of Italy. He was well equipped to give it form after his painting of the equally panoramic although quite different aspect of the landscape he was accustomed to in his own country; he had the means to cope with the new subject and fortunately he possessed pliability as well, so that the painting of Italy achieved a distinct character of its own. This represents a middle period of his



"PRÈS D'ANTIBES" WAS ENRIQUE BARREDA'S FIRST SALON PICTURE, AND WAS EXHIBITED IN PARIS IN 1924. THE RICH BLUE OF THE SEA GIVES IT FINE COLOR, AND THE EFFECT OF THE WHOLE IS WARM AND BRILLIANT

deep shade around the pool in the foreground, to the sun-drenched steps leading up to the house, affords an interesting development of pattern which the artist has stressed but not over-emphasized.

The "Mimosa Trees," which Barreda painted on the grounds of the Villa Alexandra near Cannes, was sent by the artist to represent him at Los Angeles at the Pan-American Exhibition. It is indicative of the most recent phase of his work and is lovely in pattern and color. The reflection in the pool of the blossoming trees and the pointed arches of the little pavilion at the edge of the water contribute to an unusually happy effect.

He has worked in a quite different vein in the large decorative Italian landscape which was done much ear-

lier in his career. It is interesting to see how similar are likely to be the reactions of foreign artists who look for the time upon Italy. Barreda's landscape has much in common with those that George Inness painted during his early "Italian period." Barreda has given forceful expression to his reaction to the panoramic beauty of Italy. He was well equipped to give it form after his painting of the equally panoramic although quite different aspect of the landscape he was accustomed to in his own country; he had the means to cope with the new subject and fortunately he possessed pliability as well, so that the painting of Italy achieved a distinct character of its own. This represents a middle period of his



Courtesy of the Reinhardt Galleries

THIS PORTRAIT OF A LADY, WHO BERENSON SUGGESTS MAY HAVE BEEN OF THE HOUSE OF MONTMORENCY, IS THE WORK OF BENEDETTO GHIRLANDAIO, THE BROTHER OF THE GREAT DOMENICO. IT WAS PAINTED DURING BENEDETTO'S VISIT TO FRANCE, WHICH TOOK PLACE PROBABLY BETWEEN THE YEARS 1480 AND 1490, AND IS EXCEPTIONALLY INTERESTING IN COMBINING THE CHARACTERISTICS OF THE ITALIAN AND FLEMISH SCHOOLS. BENEDETTO ALSO PAINTED A "NATIVITY" WHICH IS IN THE LITTLE VILLAGE OF AIGUEPERSE IN AUVERGNE

A PORTRAIT BY BENEDETTO GHIRLANDAIO

BY HELEN COMSTOCK

THIS PAINTING HAS AN UNSOLVED RELATIONSHIP WITH A SILVERPOINT
DRAWING BY AN UNKNOWN MASTER, WHICH IS IN THE ALBERTINA IN VIENNA.

THE portrait of a lady by Benedetto Ghirlandaio which has been added to a private American collection in the past year, was once in the collection of Wilhelm Gumprecht, who considered it by Domenico Ghirlandaio. However, the combination of Flemish and Italian characteristics in type, costume and painting caused both Gronau and Berenson to put this attribution aside in favor of Domenico's brother, Benedetto, who painted for a time in France.

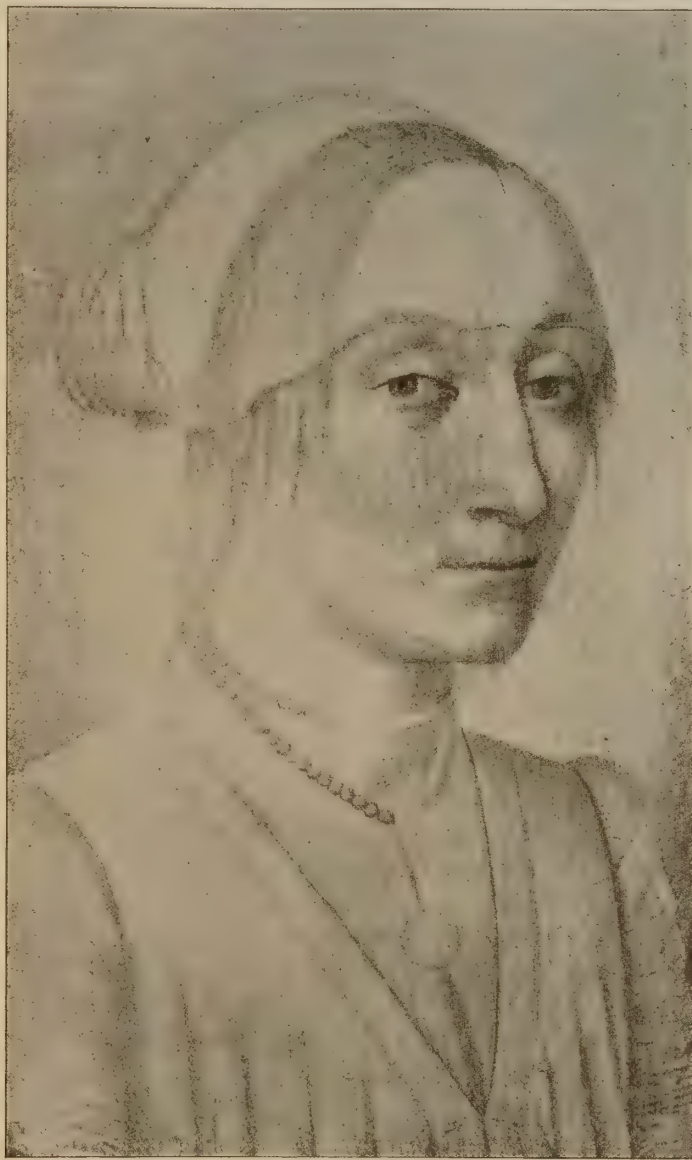
Benedetto was born in 1458 and died in 1497. He was nine years the junior of Domenico and was known in Florence chiefly as a miniaturist. With David, another brother, and Granacci, he was commissioned to complete the work in Santa Maria Novella that Domenico left unfinished at his death in 1494. Vasari says that the figures of Saint Anthony and Saint Lucy in that church are his, and from this a "Christ on the Road to Golgotha" in the Louvre has also been identified as the work of Benedetto. Vasari records that Benedetto painted in France but does not mention the period.

In a little church in Aigueperse in Auvergne is a "Nativity" which is known to be by Benedetto. The church was founded by Louis I of Bourbon in 1475 and the painting has an inscription, almost obliterated, which seems to indicate that the painting was done for a Bourbon. Paul Mantz wrote of this in the *Gazette des Beaux Arts* in 1886 (Vol. 34), and after considering various possibilities as the patron of Benedetto decides upon Jean II of Bourbon, Constable of France in 1483, as the most likely. There is a local tradition in

Aigueperse that the "Nativity" was painted in the neighboring house of the Count of Montmorency, who was a Bourbon. One of the heads of this house at about this time was Gilbert of Bourbon who married a prin-

cess of the house of Gonzaga, which may explain the presence in the same church of a fine "St. Sebastien" by Mantegna, whose patron the Gonzagas were. There seemed already to have been established a contact with Italy in the house of Montmorency and it is not surprising to find the Italian pilgrim coming to a stopping place there. Berenson believes that the subject of the present painting was a lady of that house.

If Jean II were Benedetto's patron this would suggest that the painter may have traveled in the Constable's train and painted portraits for members of the great houses of the district. Mantz says that he worked for Pierre II of Bourbon and Anne of Beaujeu, his wife, that he is remembered at Moulins, and that a portrait of Louis II de la Tremoille (brother-in-law of Gilbert of Bourbon) in the Chan-



THE SILVERPOINT DRAWING IN THE ALBERTINA IN VIENNA

tilly collection has been advanced as by Benedetto.

The drawing of the same lady in Vienna seems to have been made as a preliminary sketch for the painting, as the changes in the direction of the gaze, the folds in the bodice and arrangement of the veil over the hair are not of the kind that a copyist, so literal in other respects, would make. Even if the silverpoint was done later than the painting, it must go back to a drawing older than the painting. Holbein's initials are on the silverpoint but have not been accepted unquestioned.

RARE OLD SPANISH CARVINGS IN JET

BY MALCOLM VAUGHAN

THOUGH JET CARVERS WERE ACTIVE IN SANTIAGO MORE THAN SEVEN CENTURIES, THEIR SCULPTURE IS AS RARE AS ANY ARTICLE KNOWN TO COLLECTORS

AMONG the arts of Spain, none ranks more exquisite and rare than her "mediæval" carvings in jet. Someone has called them black ivories. In addition to the fact that they are wrought in a semi-precious material, these diminutive sculptures have a two-fold value. Their beauty recommends them. And they express an aspect of Europe which has few artistic relics.

The mind of mediæval Europe was perhaps most inspired by the spirit of pious pilgrimage. Chaucer has happily brought this knowledge to every household. But Canterbury was not the shrine of first prominence. The three most important pilgrimages were to Jerusalem, Rome, and a town in Spain, Santiago de Compostela ("the field of the star").

When a pilgrim had arrived at a sacred destination he was given a medal, or rather a souvenir, as certification of his journey. These keepsakes were small symbolical objects, usually inexpensive. They were highly cherished. At Canterbury they were of lead. Elsewhere they were variously of lead, brass, tin, pewter, etc. At Santiago de Compostela the mementos occasionally were of carved jet. Shrewdly enough, souvenirs of jet were given at Santiago only to those devotees who had made a sufficiently large donation to the shrine.

Santiago was supposedly the tomb of St. James the Great, one of the twelve Apostles, patron of lepers and also patron of Spain. Thus

the Compostelan jet-carvings are—with infrequent exception—representations of that Apostle. He is generally portrayed as an ideal pilgrim. Sometimes the donor is added, posed kneeling at his feet, or otherwise worshipful.

The finest of the sculptures are exquisite full-length statuettes, their height ranging from four to seven inches. Some of them show traces of gilding which, embellishing the black luster of jet, gives to their delicate carving refinement of point. Connoisseurs have long since gathered up such of these sculptures as have come into the market. Others may be still extant, however, dispersed throughout the cities of Europe where they were originally taken home by pilgrims. The largest and most distinguished array was collected by the late Count of Valencia de Don Juan and are now in the Institute which bears his name. Two jet statuettes are known to exist in America and may be viewed at the Hispanic Museum of New York City. One of them, because it is taller than usual, is especially notable; it is reproduced at the left. The Apostle is characteristically presented in the quaint and picturesque garb of a pilgrim. He holds in his left hand the pilgrim's staff and pouch, and in his right a copy of the Gospels. Upon the broad brim of his hat is seen a scallop shell, the symbol of eternity and a Spanish attribute of St. James. The donor kneels at his side.

Here is no primitive prod-



Courtesy of the Hispanic Society of America
ST. JAMES WITH A PILGRIM KNEELING AT HIS SIDE

uct. The carving, while of course mediæval in idea and delineation, is splendidly articulated. It has fluency, grace, and force. The lean ascetic face of the saint shows that powerful tranquillity which marks him as a mystic. Piety has given his lineaments purity. And his expression, commingling sweetness and endurance, is finely depicted. The face of the kneeling donor, his head uplifted, his eyes closed in prayer, has every quality of a portrait. His features are those of an aristocrat and are so well defined that he appears to have been capable of intellectual subtleties as well as religious raptures. The flowing beard of the saint—deftly clipped and curled—and the beard of the donor, both show that they were once powdered with gold. Slightly faded tracings of gilt remain upon the saint's garments. To have this sculptor who was so much a master of jet, Santiago was indeed fortunate.

Although jet-workers are known to have been active at Santiago as early as the tenth century, their craft attained to no artistic significance until the fifteenth. At the latter time they formed themselves into a guild. Some idea of their reputation may be gained from the fact that the street of their studios was, and yet remains, named after them—La Azabacheria. In the eighteenth century the Spanish art of carving jet had fully declined.

Generally the earlier carvings were more or less rude attempts at amulets, and because they were worn upon the neck, they grew to resemble pendants for necklaces. An image of St. James began to be carved thereon. Adequate examples of this artistic development are on view in America, at the Hispanic Museum. The earlier specimens are crude, but the later ones are of careful workmanship. One of them is nearly three inches in diameter, a flat pendant, mounted on silver. Its lower portion, presenting a pleasant design of leaves and flowers,

entirely suggests jewelry. A felicitous miniature of the Virgin and Child comprises the upper portion. Both parts of this pendant are charmingly and sensitively carved in *stiacciato*.

Images of St. James on horseback were deemed a sure protection against ague and robbers. Such images were in great demand at his shrine. Patently, the pilgrims were particularly assailed by these misfortunes during their arduous journeys to and from Santiago. To be sure, Spain is still infested with bandits.

Apparently the hazards of mediæval travel exposed wayfarers also to malaria. Numerous amulets depicting the Apostle on horse-

back are believed to have been made in the street of the jet-carvers. Not many are extant, however. At the Hispanic a small, oval pendant is a skillful example. In the Instituto de Valencia de Don Juan is an equestrian St. James in full relief.

Among the unique specimens in the supreme collection of Compostelan jet-work gathered by the Count of Valencia de Don Juan, a heart-shaped box should be mentioned. This precious relic is briefly discussed in the "Catálogo de Azabaches Compostelanos," by G. J. Osma, y Scull. It is believed to have been made for an especial occasion. Upon its obverse side it shows the embossed device of an S and a key, a device that was used



From Osma's "Catálogo de Azabaches Compostelanos"

A RARE FIFTEENTH CENTURY PLAQUETTE OF THE CRUCIFIXION

always by the brothers of the Esclavitud.

During the mediæval ages the bones of saints were collected with the same zeal that we modernly acquire antiques. Almost every saint was represented by a bone or two. Holy relics of the body of St. James emerged by "miraculous manifestation" at Santiago in the early years of the ninth century. Today we may be tempted to smile at their so timely issuance. But the mediæval mind was profoundly affected. The tomb became at once a shrine and began to attract pilgrims from all



THE JET FROG, FOUND IN NEW MEXICO, IS REPRODUCED FROM PEPPER'S "CEREMONIAL OBJECTS FROM PUEBLO BONITO." ST. JAMES ON HORSEBACK, THE AMULET, AND THE BOX ARE FROM OSMA'S "CATÁLOGO DE AZABACHES COMPOSTELANOS"

Europe. An image of the Apostle, duly blessed, was the memento most desired by these pilgrims. The signa of St. James were given, however, only to devotees of high worldly rank and among such, as has been stated, only to those of unselfish wealth.

Very occasionally a pilgrim ordered of the Compostelan jet-carvers a statuette of some other saint. There are now extant single specimens of the Saints Andrew, Francis, Magdalen and Clara. On other infrequent occasions small plaquettes, were carved in jet. The Crucifixion shown on page 51 is one of the rarest. Another,

of the Pièta, or Virgin of Sorrows, is proclaimed by José Villa-amil, y Castro in his essay, "La Azabacheria Compostelana," to be the most remarkable example of all the known jet-work from Santiago. "The Virgin is seated and holds on her knees the lifeless body of the Christ, with St. John and the Magdalen on either side, with the characteristic box of perfume."

Rings, roses, and full-sized crosses were also carved from this semi-precious material. Because of their somber color, jet crosses were especially devoted to funeral ceremonies; treasured specimens are still preserved in

the cathedrals of Oviedo and Orense. Crosses of jet may have been used in France as well, since mention is made of one in the inventory of Charles VI's belongings, dated 1399. In England jet crosses were common at the old monastery in Whitby, Yorkshire, which was made so famous by the Abbess Hilda.

Jet is a curious sort of gem. It might be called the black satin of the mineral kingdom. Sheen and elegance belong to it naturally. Ornaments in jet have been discovered in graves as far back as the paleolithic period; thus we can know it to have been from earliest times considered valuable. According to Pliny, the substance was anciently obtained from Gages, in Asia Minor, from which its name is derived. Antiquarians assert that jet was made into amulets because it was a substance believed to be intrinsically possessed of magical properties: "Jet was thought brilliant enough to attract the glance of the evil-working eye to itself; fragile enough to support the belief that it will, if it is broken, take upon itself an injury from which its bearer is thereby well protected; and black is a color to which many peoples ascribed especial virtues."

Like amber, jet has also a certain magnetism and can draw particles of any light material to it when briskly rubbed. Caedmon, perhaps the greatest of Anglo-Saxon poets, and the Father of English Song, carefully describes it in his "Translation on Jewels."

This magnetic power the mediæval mind considered as a supernatural power. The substance was therefore all the more respected and esteemed. How early it was used by Spaniards there is no authoritative record. From Townsend's "Journey through Spain," we learn whence probably came the supply to Santiago: "When I returned to Oviedo, a gentleman gave me a collection of jet, of which there is great abundance in this province, but the most considerable mines of it are in the Beloncia territory."

Its association with St. James is not surprising. Magic has always been confused with religion; and to carve forth

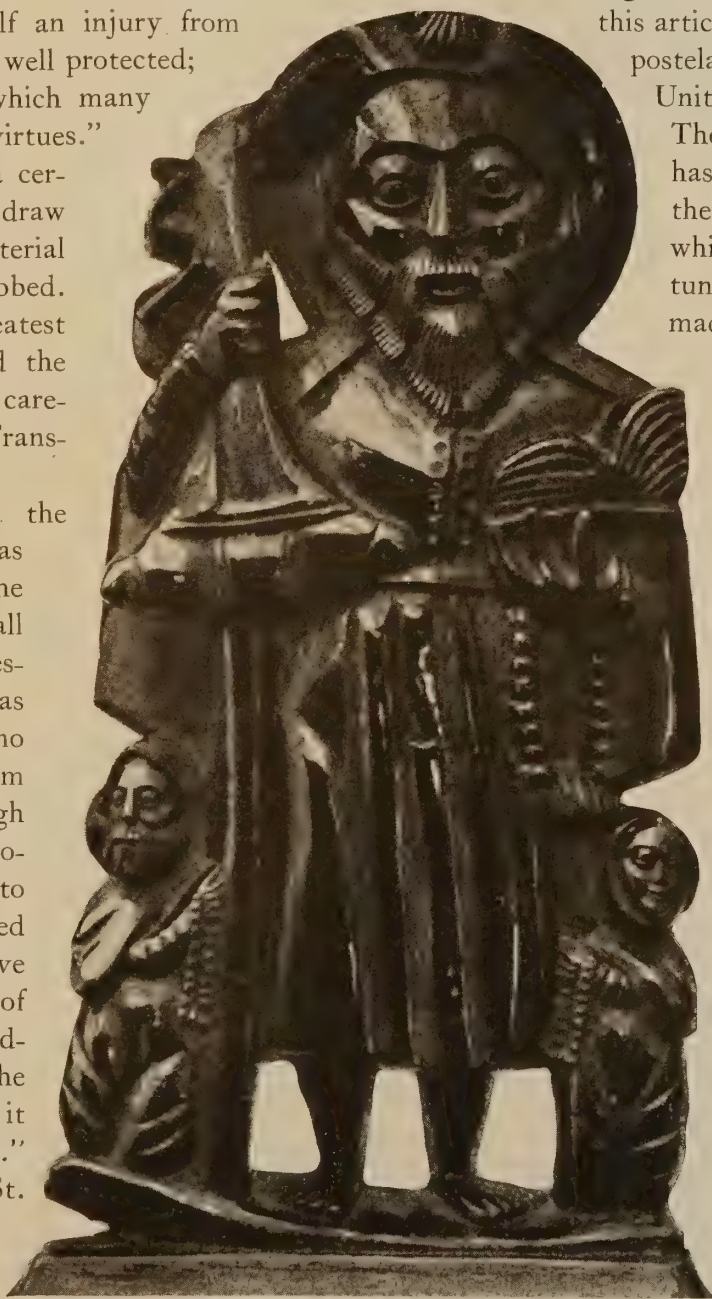
a saint from a material deemed virtuous was doubly appropriate. By this means two merits were to be had within one object. The jet-workers appear not to have been slow in realizing their opportunity; for we are told that the rich pilgrim to Santiago was hot-footedly beset by carvers who explained to him the advantage of arranging matters at the shrine so that he would gain a specimen of their art. Even so, the pilgrim was often duped, acquiring instead a trumpery image of the saint in black glass.

The number of jet-carvings from Santiago has been greatly reduced by time. Spanish jet is a comparatively soft variety and is apt to crack or break up entirely when subjected to sudden heat and cold. This fragility is said to be due to a percentage of sulphur, which most Spanish jet contains. Today these exquisite little sculptures are as rare as any article known to collectors. Perhaps their rarity accounts for the fact that almost nothing ever has been written about them;

this article is the first devoted to Compostelan jet to be published in the United States.

The Hispanic Society of America has been twenty years in gathering the half-dozen pieces of carved jet which forms its collection. Fortunately the gathering has been made with such discrimination that

the art and its evolution are adequately displayed. The several specimens exemplify all the significant stages in Santiagoan jet-carving: the crude talisman, the jewelry-like amulet, and the two major developments in full-relief statuettes. Of these latter developments the mystical St. James already described dates from the mature period and is a fine flowering. A second statuette, about five inches tall, apparently dates from the fifteenth, almost two centuries earlier, when beauty was just beginning to be incorporated into the art. In this diminutive statue the Apostle is dressed as usual in the accouterments of a pilgrim. By his side stand his disciples, Athanasius and Theodisius, with their hands uplifted to their breasts in holy gesture.



From Osma's "Catálogo de Azabaches Compostelanos"

ST. JAMES, DRESSED AS A PILGRIM, WITH TWO OF HIS DISCIPLES

THE PHILOSOPHY OF THE PICTURE FRAME

BY WILLIAMS AYRSHIRE

THE COLLECTOR'S GROWING APPRECIATION OF HARMONY BETWEEN A WORK OF ART AND ITS SETTING, HAS LED TO A FINER COMPREHENSION OF THE IMPORTANCE OF THE FRAME

EVERY age, every country, seems to have been concerned with the problem of the picture frame. Curiously enough, most of the experts who have written on this subtle science—or art—have revealed themselves as hopeless pessimists: most of them bemoan the passing of the “good old days” when picture framing was truly a fine art, and fulminate against the decay into which the picture frame has fallen in their own benighted age. Perhaps we are reaping the benefits of all this propaganda against poor framing. Assuredly there is no particular cause for pessimism today. There is a growing consciousness of the importance of the proper frame, a determined effort on the part of artists, collectors, and of frame-makers themselves not to fall into the errors of the past century. Today we are justified in acclaiming a new renaissance of the frame.

Simple and unchanging as the axioms of frame-making seem to be, it is extraordinary what errors have been committed in the name of frame-making. Fifty-five years ago Philip Gilbert Hamerton, that somewhat pontifical arbiter of Victorian esthetics, very rightly pointed out to the reformers of his own days (there are always reformers in the field of frame-making): “We must not lose sight of the fact that the function of the frame is purely auxiliary, and that if it fail to be an efficient auxiliary to the work of art, it does not signify how beautiful it may be in itself.” This is a truism that

has always been recognized by all who have given the matter a thought; yet its truth has been often ignored in actual practice. The Victorian also decreed that the frame “*must* be gilded”—but in the realm of frame-making the subsequent orgy in gilt finally led to the realization that all that glitters is not necessarily good.

The Germans have treated the problem in their characteristically exhaustive fashion. They have traced the whole history of frames from their inception. They have pointed out that frames are of comparatively modern origin. During the Middle Ages, they tell us, such portable pictures as existed were enclosed in wooden cases provided with doors, and consequently had no frames. Mirrors were not yet in existence, so that the mirror-frame had not yet been invented. The altar pieces, the holy pictures, the frescoes and mural decorations were, of course, really framed by the edifice of which they formed an integral part. Picture frames in the modern sense were more or less secular in origin, beginning about the fifteenth century, and attaining the apogee of their perfection in the sixteenth, the period of the marvelous tabernacle and circular frames of the Italian Renaissance. In his learned treatise on frames of “the new and old times,” Dr. Wilhelm Bode, about twenty-five years ago, presented illustrations of some notable frames of the Cinquecento.

Only a few of the best examples of early Italian frame-making are still in



Courtesy of the American Art Association

FINELY CARVED TABERNACOLO FRAME, FIFTEENTH CENTURY



Courtesy of the Bachstitz Gallery

THIS PAINTING OF "SAINT CATHERINE AND SAINT BARBARA," A CHARACTERISTIC WORK BY THE MASTER OF FRANKFORT, IS ENCLOSED IN A CONTEMPORARY FLEMISH GOTHIC FRAME, WHICH THE ARTIST HAS TREATED AS A DOORWAY AND MADE TO HARMONIZE WITH THE IDEA OF LOOKING OUT INTO A LANDSCAPE



Courtesy John Herron Art Institute, Indianapolis



Courtesy of P. W. French and Company

AT THE LEFT IS AN OLD ROCOCO SPANISH FRAME THAT WAS FOUND IN MEXICO. AT THE RIGHT IS A WELL PRESERVED SEVENTEENTH CENTURY SPANISH FRAME, GILDED AND POLYCHROMED, WITH A COAT OF ARMS AND HELMET CARVED AT THE TOP

existence. In the Uffizi the student of frames may still marvel at such supreme examples of the frame-makers' crafts as the tabernacle frame which encloses Botticelli's famous "Annunciation," and the circular carved frame which encloses Michelangelo's "Holy Family" and which completes with effective contrast that very powerful masterpiece. The Italian frames were an integral part of the picture they enclosed, protected and even enhanced.

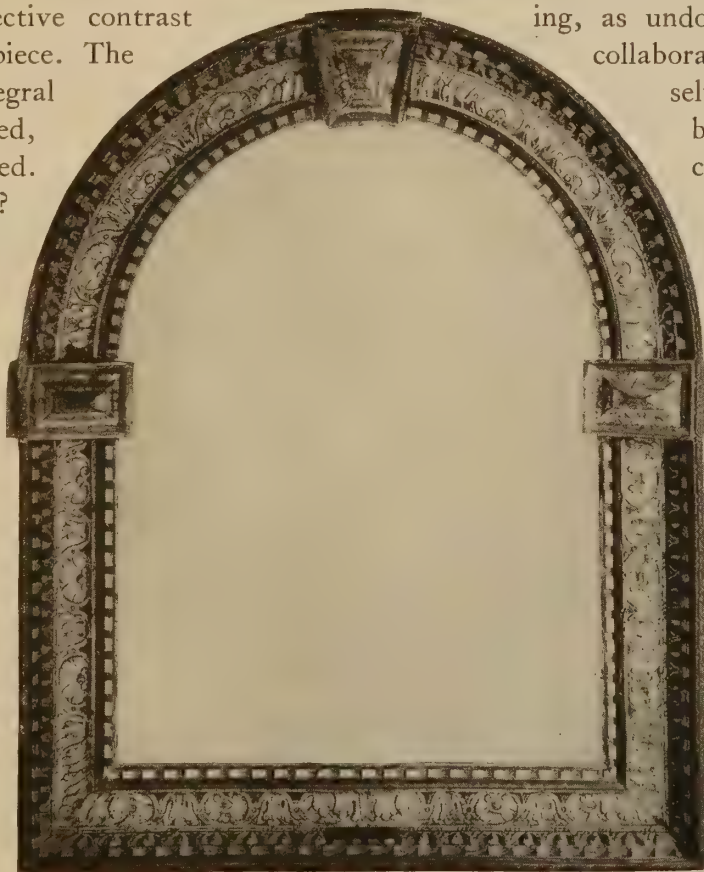
What has become of them?

The truth is that most of them have been lost, stolen, or destroyed. A very small number of the fine Italian paintings of the fifteenth and sixteenth centuries remain in their original frames. The National Gallery in London possesses a few of them; the Metropolitan Museum is not more fortunate. The Louvre guards a meager collection of such pictures in the frames originally made for them. The Berlin Museum is slightly better off. But even in Venice, Siena, Rome, Florence and

throughout Italy, where naturally the majority of old masters still remain, the number of original frames is dismally disproportionate to the number of pictures dating from the era of the fine art of picture-framing.

Among the craftsmen of the Cinquecento, working, as undoubtedly they did, in closest collaboration with the artists them-

selves, one rule seems to have been of almost universal application: in proportion as the picture was simple and subdued, the more richly might the frame be ornamented; and, conversely, the more complex the creation of the artist, the more restrained and simple the frame. With the rapid descent into the Baroque style of the seventeenth and eighteenth centuries, these fundamental principles were abandoned, and the pictures seemed to become of secondary importance to the frames themselves, which became interesting though undisciplined examples of the wood-carver's skill. Irregular, exaggerated mouldings



Courtesy of P. W. French and Company

SIXTEENTH CENTURY ITALIAN FRAME, SIMPLY CARVED



Courtesy of the Milch Galleries

ANTIQUE FRAMES NEED NOT BE RESTRICTED TO PAINTINGS OF THEIR OWN PERIOD. THIS SIXTEENTH CENTURY ITALIAN EXAMPLE ENCLOSES A STUDY BY ABBOTT H. THAYER, "GIRL ARRANGING HER HAIR," WHICH IS IN A PRIVATE COLLECTION

became *de rigueur*. An over-exuberant and impertinent complication of ornament distracted attention from the pictures, which had themselves lost the imperious commanding authority of the earlier masterpieces.

But the lowest ebb of all was perhaps the nineteenth century. Collectors who bought even great pictures of an earlier period often committed the deplorable mistake of ordering the original frames removed and replaced by blatant orgies in gilt. We can still remember those ubiquitous "shadow-box" frames which imprisoned trivialities in pigment. The worst atrocity of all was perhaps that quaint conceit of imitating the bars of a

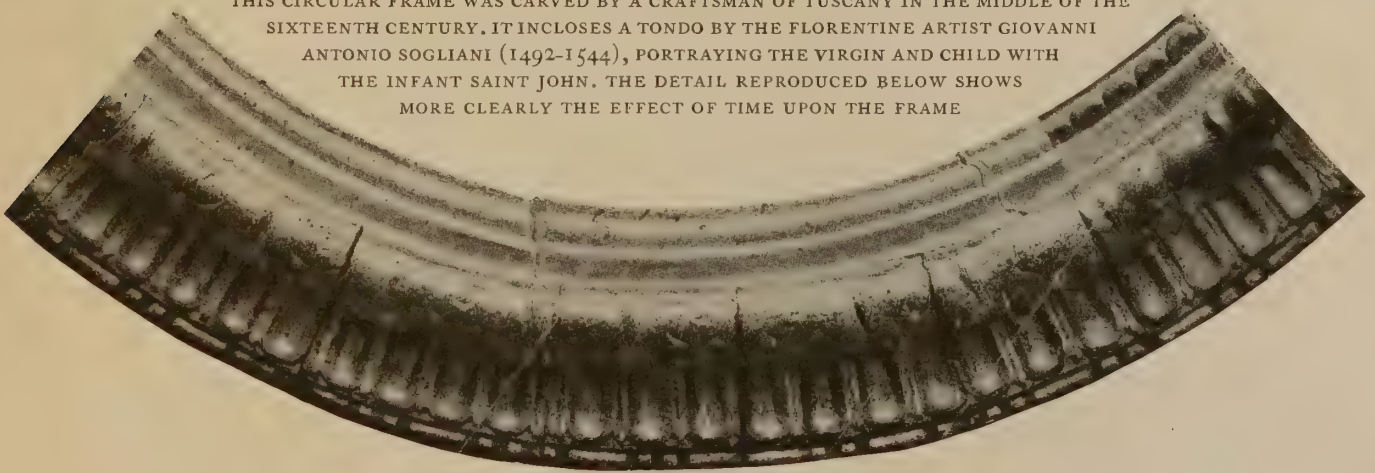
cage, if the picture happened to be of a beast of the jungle. Many superb hand-carved frames, upon the gold-leaf of which Time had placed its beautiful patina, were thus sacrificed, or returned to the dealer.

It was inevitable that the impulse for finer and more appropriate frames for modern pictures should originate among the artists themselves—since they were the first victims of poor framing. Georges Seurat, the artist most interesting of the *pointilliste* school, experimented in frames, and in some of his canvases attempted to carry out his picture to the edge of the frame. The results are not pleasing to our eyes today—the attempt



Courtesy of Duveen Brothers

THIS CIRCULAR FRAME WAS CARVED BY A CRAFTSMAN OF TUSCANY IN THE MIDDLE OF THE SIXTEENTH CENTURY. IT INCLOSES A TONDO BY THE FLORENTINE ARTIST GIOVANNI ANTONIO SOGLIANI (1492-1544), PORTRAYING THE VIRGIN AND CHILD WITH THE INFANT SAINT JOHN. THE DETAIL REPRODUCED BELOW SHOWS MORE CLEARLY THE EFFECT OF TIME UPON THE FRAME





Courtesy of P. W. French and Company

THIS IS AN UNUSUALLY FINE EXAMPLE OF THE WORK OF THE RENAISSANCE ARTISTS AND FRAME-MAKERS. IT IS MADE OF WOOD, CARVED AND POLYCHROMED, AND SURMOUNTED BY AN ARCHED PEDIMENT ON THE FLAT SURFACE OF WHICH A CRUCIFIXION HAS BEEN PAINTED, ITS COLORS FADED BY THE PASSING OF THE YEARS. THE BASE OF THE FRAME BEARS A CARVED INSCRIPTION



Courtesy of P. W. French and Company

A LOUIS XV CARVED AND GILDED FRAME ENCLOSING A PAINTING OF THE HUBERT ROBERT SCHOOL. THIS FRAME, THOUGH IN THE BAROQUE STYLE OF THE SEVENTEENTH CENTURY, IS A LESS ELABORATE EXAMPLE OF THE WOOD-CARVER'S SKILL

smacks of *art nouveau*. James MacNeil Whistler designed for his own pictures frames simple in line but sufficiently ornamental to enhance intrinsic merits. In Paris and London artists often became professional frame-makers—notably the celebrated Bourdon of Paris, famous during the latter half of the nineteenth century.

In our own country, we owe much to the pioneering efforts of a small group of Boston artists who formed part of a painting colony on Cape Cod. Spurred into action by the deplorable conditions into which frame-making had fallen about twenty-five years ago, this group came to the conclusion that the only solution would be for the artist himself to make his own frames. Only thus, it was held by Herman Dudley Murphy, Maurice Prendergast, and other members of the group, could the picture frame be restored to something of its old-time art, and the spirit of esthetic responsibility be introduced into the craft.

In addition to Murphy and Prendergast this Cape Cod group also included Dawson Watson, Katherine Lafarge, Martha Page, Samuel Hayward, as well as Dr.

Denman W. Ross, then so influential in the Department of Fine Arts at Harvard. These artists undertook the interesting experiment of making picture frames, not only for their own pictures but for each other. The results were so encouraging that an exhibition of these frames was held just twenty years ago by the Society of Arts and Crafts in Boston. In particular those of Herman Dudley Murphy were so successful that he became a professional maker of frames.

The ideals of this particular American group, to which we owe so much in the present renaissance of framing, were based on the basic and unchanging axioms of frame-making, the same principles which animated the craftsmen of the Cinquecento. They merely asserted that any pictorial composition ought to be enclosed by a frame which enhances—instead of detracting from—its effectiveness; that the frame should effect an agreeable transition between the canvas and its surroundings. A frame may be beautiful in and for itself, but functionally this beauty must be kept always subservient to the esthetic values of the picture itself. Preference was

naturally given to the hand-made frame; but when machine construction is involved, it was pointed out that it might be made unobjectionable by the elimination of all meretricious ornamentation. Handicraft methods were preferred, however, as a higher degree of decorative efficiency was then assured without doubt.

At about the same time Birge Harrison, the distinguished landscape painter, was carrying on independently a series of experiments in the framing of pictures. Mr. Harrison arrived at practically the same conclusions as all intelligent frame-makers: To serve its true purpose, the frame must stand midway between the real and the unreal; it must be conventional in form, and intangible in surface. In the whole range of infinite possibilities, Birge Harrison could find nothing more admirably suited for the frame of an oil painting than gold or metal leaf. Semi-reflecting, semi-solid, it is, he declared, precisely suited to the enhancement of the oil painting. Mr. Harrison also emphasized a truth that is too often ignored by the amateur framer or collector. That is what he has termed the "law of contrasts" in framing. In color the complementaries reign supreme; if pink dominates in the canvas, a greenish-gold frame is preferable. In a water color in which reds or crimsons predominate, it is well to avoid those tones in the surrounding mat or moulding. A complementary color, carefully chosen, brings out the hidden vitality in the artist's work. Similarly, in the question of the width and depth of the picture moulding: the largest picture does not require the largest frame. A narrow, simple frame is usually preferable, while a small canvas can be emphasized and enhanced by compara-

tively heavy mouldings. The complicated picture, concluded Birge Harrison, demands a simple frame; the simple picture built up out of broad, powerful masses is best seen in a more richly ornamental frame, the richness of its design accentuating the unity of the canvas.

In the present renaissance of the frame, we should not

underestimate the beneficent influence of the decorator. The decorator has undoubtedly encouraged the restoration of the period frame adapted to the period picture, and insisted upon the proper setting and placing of pictures. In addition, the interior decorators have to a great extent discouraged the use of those debased styles in moulding and frames so prevalent a decade ago.

With the increasing appreciation of the various periods in art and architecture, and the growing discrimination of collectors for accuracy and consistency and harmony between works of art and their settings, there has arisen a finer comprehension of the importance of the frame. In its three aspects—esthetic, decorative and protective—the frame is now receiving the consideration its importance merits. From the esthetic point of view, the artist is exerting his influence, insisting that the frame accentuate the virtues of his composition from



Courtesy of P. W. French and Company

MINIATURE TABERNACLE FRAME, ITALIAN SIXTEENTH CENTURY

the decorative point of view; the discriminating collector or his expert is insisting that the picture be properly placed in the room, and that its frame be in harmony with its surroundings. From the point of view of its protective function, the craft of frame-making itself, given a new impulse and increased prosperity by the reawakened interest of artists and collectors, is assuming new dignity and importance.



CHRIST AND THE SINNER, AND GETHSEMANE, ALABASTER RELIEFS FROM THE ALTAR OF THE SALTSJÖBADEN CHURCH (1911-12)

CARL EMIL MILLES, SWEDISH SCULPTOR

BY SIXTEN STRÖMBOM

THIS ARTIST, WHOSE WORK IS KNOWN THROUGHOUT EUROPE, IS CONSIDERED THE FOREMOST CONTEMPORARY SCULPTOR OF HIS NATIVE LAND

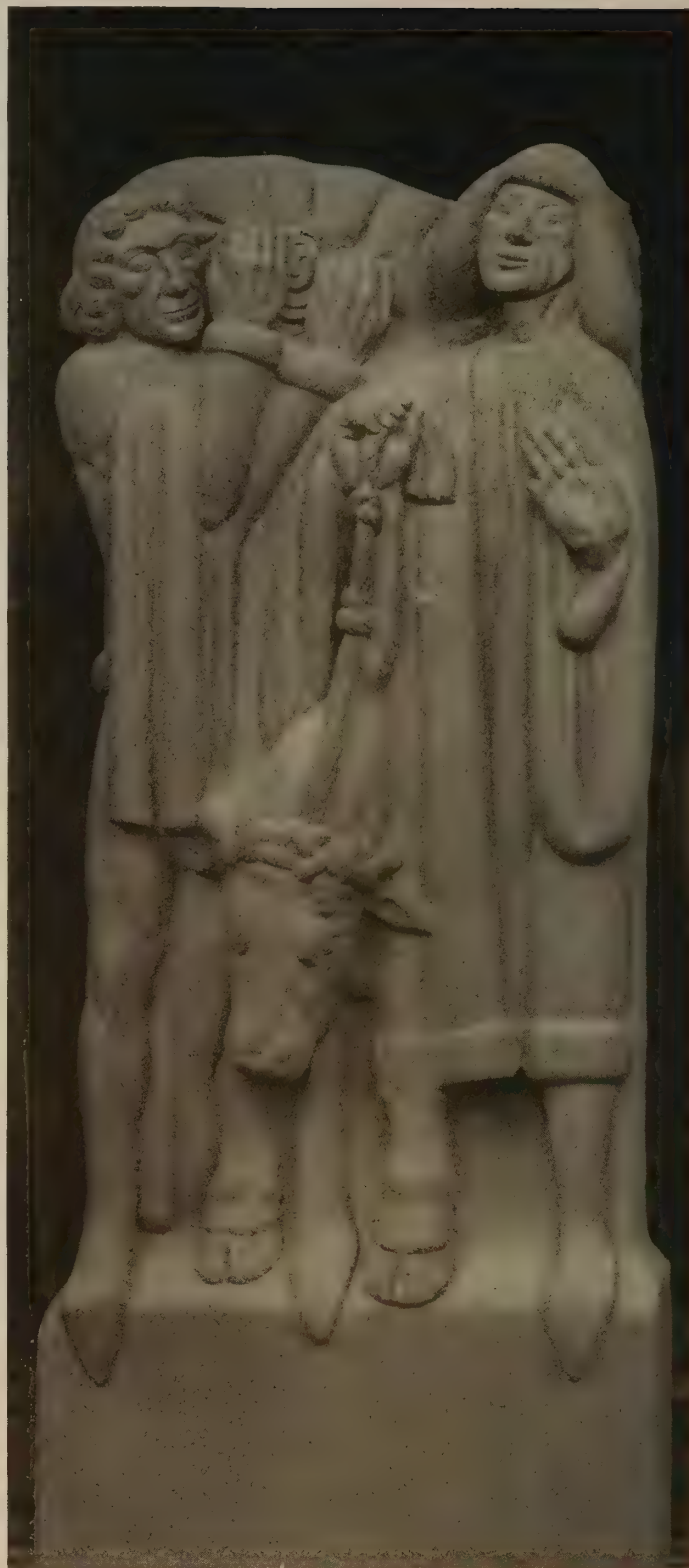
CARL MILLES was born in 1875 at Lagga near the ancient university of Upsala. The first years of his childhood were spent in happy games on his father's small property, but all too soon his mother died, and his father, an army officer, moved with his family from the open country to the narrow quarters of a small Stockholm apartment.

The following years were not happy for the young Milles; his health grew delicate, and sensitive as he was, he suffered more keenly than children usually do under the difficulties which met him at home and in school, and so a profound melancholy became the keynote of all his youth. He had, however, in his inborn unquenchable energy, his desire for activity, and his both tender and mystic love of nature, saving qualities that helped him more than his father's severe system of education.

At the Technical School of Stockholm he came into

contact with art students, who soon discovered his extraordinary gifts, and, on winning a small cash prize in 1897, Milles set out for Paris. Eight years of heroic fight for an artistic education followed. Getting no economic aid from home, he had to earn his living by manual labor, but he stubbornly continued his studies in the museums, admiring among the artists of that day chiefly Puvis de Chavannes and Felix Cormon; of sculptors, the clever but superficial Denis Puech.

Through his manifold interests he eventually got in touch with authors and men of science, and under the inspiring instruction of Camille Flammarion he spent many an evening deep in the study of astronomy; for his artistic development the personal contact with Auguste Rodin proved of greatest importance to him. Though Milles never worked under direct leadership of that great sculptor, he was so deeply impressed by the master's



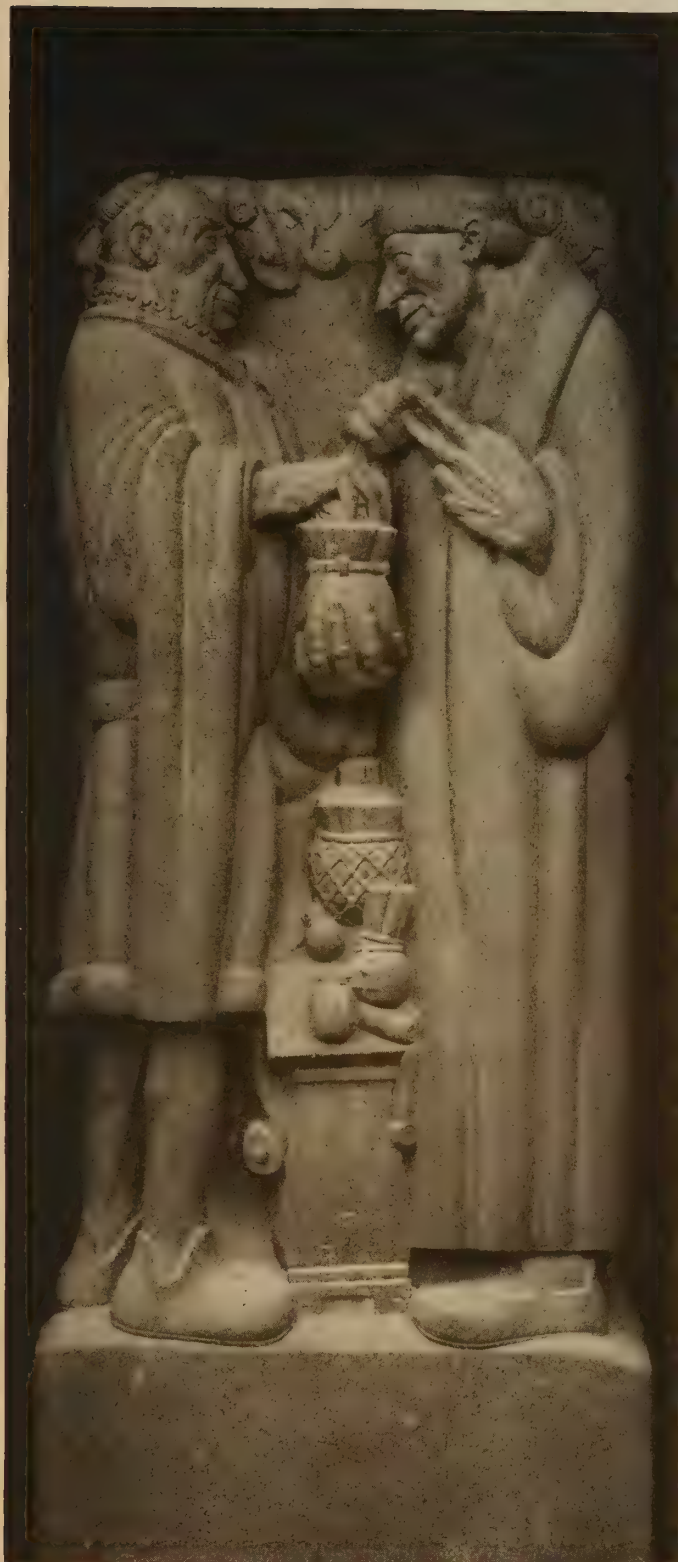
AT THE LEFT, THE SCULPTOR'S STATUE OF THE CHEMIST SCHÉELE, NEARLY TEN FEET IN HEIGHT, IN THE CITY OF KÖPING.
AT THE RIGHT, A DECORATIVE RELIEF CARVED IN BLACK GRANITE, REPRESENTING COMMERCE IN THE FIFTEENTH CENTURY

style that all his early work bears witness thereof. But his characteristically Nordic feeling for nature gradually led him away from the predominant influence of Rodin.

In the small impressionistic bronzes, street-scenes, beggars and the like, which at that time won a certain fame for Milles, there is a personal note of mysticism and melancholy compassion. Striking is the way in which he tried to express the vague uncertainty of these nocturnal visions, and how he strove to give them a picturesque totality. In his animal studies, made during

these early years, his leading characteristics are also revealed: a spontaneous delight in nature's grand and grotesque creations.

Though Milles took some minor prizes at the "Salon," and through Rodin the doors of the exhibition of "Les Independants" were thrown open to him, it was from his own country, from Sweden, that the great public recognition of his worth, the reward for all his hardships and toil, came to him. In competition for a monument to the national hero, Sten Sture, his sketch was the one finally

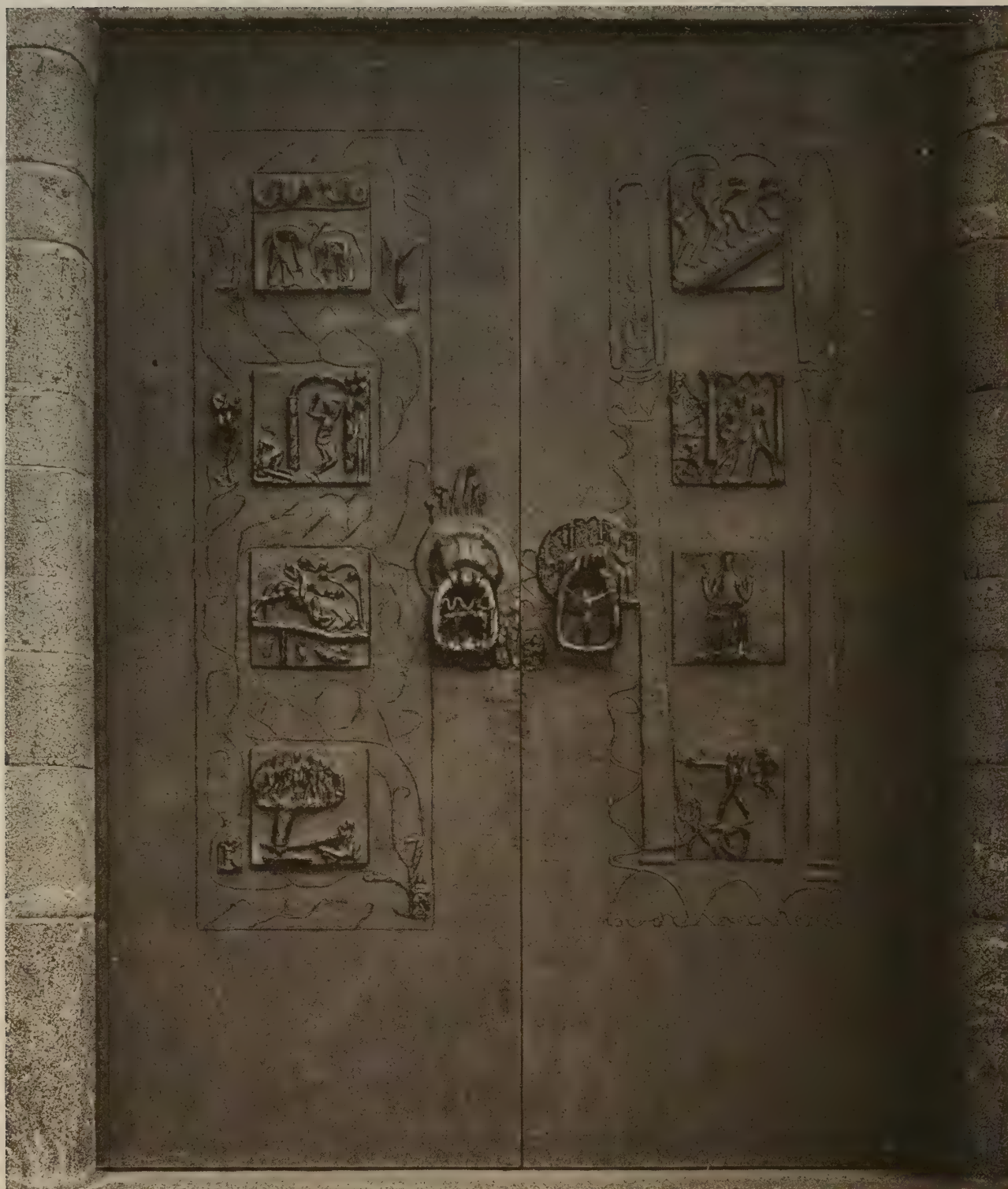


THESE REPRESENTATIONS OF COMMERCE IN THE SIXTEENTH AND SEVENTEENTH CENTURIES, AND THE ONE ON THE OPPOSITE PAGE, ARE THREE OF THE FOUR RELIEFS THAT WERE MADE BY MILLES FOR THE ENSKILDA BANK IN STOCKHOLM

chosen, but it was also far beyond anything he had created before; all that was strongest and best in him seemed concentrated in it. In this sketch he depicted, on a high granite foundation, a small group of peasants closing round their leader on horseback. The monument rose like a vision; the vague lines suggested the mystery of former ages, but the composition was compact, and accentuated in a way that promised great monumentality. For the sake of this great task, Milles settled in Sweden, working twelve years on its accomplishment.

In 1903 he received his first large order for decorative work, for the new Dramatic Theater in Stockholm, and for the sake of studies in connection with it, he once more went southward, this time to Munich, where he had artistic experiences of great future importance.

The severely plastic school of sculpture, inspired by the heavy earnest art of Adolf Hildebrand, which was then in sway in Munich, had something of that clear logic and robust weight which Milles sought at that time, and during his stay in southern Germany and



IN THESE LARGE BRONZE DOORS MADE BY CARL MILLES IN 1912 FOR THE CHURCH OF SALTSJÖBADEN, THE ARTIST HAS GIVEN A MODERN VARIATION OF A MEDIEVAL MOTIVE: THE JOYS OF LIFE ARE SYMBOLIZED IN RELIEF ON ONE DOOR, THE SORROWS ON THE OTHER. THE TWO REPRODUCED IN DETAIL REPRESENT "THE BUILDING OF THE WALLS OF JERUSALEM" AND "DEATH AND VANITY"



Austria he also got a wider appreciation of older art. The provincial Gothic of these parts impressed him deeply, both through its mystic ardor and its decorative naturalism; and when he shortly afterward visited Italy, it was less the classic antiquity than the early Renaissance that fascinated him. It was not until many years later that his impressions of the antique and of the Renaissance of Michelangelo matured and bore fruit in personal creations.

After finishing the sculptures for the Dramatic Theater, Milles found more decorative work waiting for him: sculptures for the church of Saltsjöbaden, and for the Enskilda Banken in Stockholm, all of which he executed with ever deepening understanding of decorative form. The religious sculptures were inspired by the most fervent feeling. In the large bronze doors he tried to give a modern variation of a mediæval motive, the joys of life being symbolized on one half of the door, the sorrows on the other. The entirety is not wholly homogeneous. The composition strictly follows Romanesque lines, while the figures are often of a quite modern naturalism; but in spite of this, it is a work of most engrossing interest, full of deep feeling and original ideas. The same singular combination of strength and wonderful imagination which charms us in that sermon in bronze can be found in still greater measure in the four reliefs representing "Commerce through the Ages," which adorn the Enskilda Banken. Contemporary with these greater works he produced innumerable smaller sculptures: statues, portraits, animal studies, figures, and commemorative medals.

During the period between 1904 and 1907, Milles made a colossal statue of King Gustav Wasa, for the hall of the Nordiska Museet in Stockholm. The painted plaster model (recently substituted by an entirely new polychrome statue cut in oak) gave a strong impression of being an aged semi-god, who with his hand clenched round the hilt of his sword looked earnestly on the

children of other ages. Milles had authentic portraits of the king to guide him in this work, but he had no iconographic help when he made, for the small town of Köping, a statue of its most famous son, Schéele, the chemist who discovered oxygen. He had to rely entirely on his intuition, and, in the consumptive man who with wonder in his emaciated features lifts the retort with his discovery, Milles succeeded in establishing a type of such convincing strength that posterity will undoubtedly accept it as an authentic portrait of Schéele.

Since his early youth Milles has to no great extent occupied himself with portraits. His conception has more and more concentrated itself on the typical, but when he sees a face which holds his fancy, he can give the portrait a personality, with monumental precision. The busts of Hugo Alfvén and Gustaf Stridsberg, or the larger one of the author, Oscar Levertin, are instances of this power. The artist's own soul seems to be reflected from every one of them.

Milles will never cease finding healthy inspiration in nature. When in 1909 he entered a sketch for a fountain called "Power of the Elements" in an open competition, it won the admiration of the committee less by its simple massive granite forms, than on account of its grandiose use of the water masses themselves. The sculptor also is ever inspired by the world of wild animals. After thorough palæontological studies he made a group of plesiosaurs, mighty, prehistoric beasts, which were so cor-

rect that scientists wished to exhibit the group in a palæontological museum. From an artistic point of view, however, this study gives so much more than mere reality. Had it been executed in the proper enormous scale, it would have been like a vision from the childhood of our planet.

His method of working out an animal group is most interesting. Take elephants, for instance, which he so long has studied. First his imagination seizes upon a great number of them in a perfect jungle landscape; then



THE FAMOUS STUDY OF PLESIOSAURI, MADE IN 1899

he picks out a pair, binds their clumsy forms and heavy movements in a plastic entirety. His delight in decorative experiments leads him to simplify the motive still further, and in hard granite he carves a group so compact and geometrical that it reminds one of the primitive sculptures of Indian tribes. Choosing the soft and heavy forms of the bears as motive for a pair of gate-posts, he renders them with unsurpassed delight in their untamed strength. The peerless eagles fascinate him, and this motive he develops from the picturesque to the plastic. First he tries to reproduce their airy wild movements, their masterly balance in flight; then he catches them pouncing on their prey. There are two such eagle groups in the garden of H. R. H. Prince Eugene.

In "The Wings" he has linked a hovering eagle with a naked youth, who, with outstretched arms, is trying vainly to follow the great bird on its way to the sun. This variation of the Ganymede motive is, both in idea and form, an expression of the artist's own longing during these years around 1911, when severe illness again and again threatened his life. But ten years later Milles returned to the same motive: a man and an eagle. This statue, called "The Archer," is a bronze figure of a naked man standing on a granite eagle perched on the top of a high column, a beautiful young Apollo who defiantly lifts his golden bow and arrow against the clouds. The naked body is no longer copied from nature, the figure is of archaic simplicity, all energy concentrated in the movement. The eagle is a mere detail in the architecture, a



RUDBECKIUS MONUMENT IN WESTERÅS (1924)

cowering Egyptian stone bird, concise and severe in every line. This statue, too, is a personal symbol, an evidence of the artist's regained health, and the full liberty which he now enjoys. It is this "pagan" health which radiates from all his later production. That love of life, which may be found in some of his early animal studies, has now taken human form, glorifying all the new beings that have grown under his hands; the passive, compassionate, and oversensitive feelings have been forced into the background.

The human body has more and more become the theme for his production. He has created a race of his own of humans and semi-humans in bronze and stone, related, it is true, to earlier generations of Art's immortals, but bearing the unmistakable mark of their creator's individuality. It is a pagan world of happy sun-adoring semi-

gods; of dancers and fauns, and of mermaids from the deep seas; of history's despots, and legendary titans. There is under that tense skin of stone and bronze

a world of unsatiated thirst for the joys of life. One feels that this untamed race springs from the same depths of the artist's soul that gave life to his pre-historic animals. The change has been gradual, however, the humanization has taken its time. These new and happier creations have slipped in between saints and dreamers; they have increased in number, imperceptibly at first, then rapidly, for Milles has now become a master who can make their bodies breathe in his own rhythm, reflect his own thoughts and joys.

Carl Milles has passed that picturesque vagueness which dis-



COLOSSAL STATUE OF KING GUSTAV WASA IN THE NORDISKA MUSEET



HEAD OF THE STATUE OF KING WASA REPRODUCED ON THE OPPOSITE PAGE. THIS IMPRESSIVE WORK IS MADE OF POLYCHROMED OAK AND IS NEARLY TWENTY-FOUR FEET HIGH INCLUDING THE BASE (NOT SHOWN)

tinguished the technique of his early youth; ancient art has taught him to direct his ambition to perfection in the treatment of different materials. Since the achievement of the Sten Sture monument, his style has undergone many changes, showing his great ability to conform himself to the needs of the different subjects. Collaboration with architects has been of great importance to him. In decorative work he has always known how to subordinate himself without losing his individuality, and all his other production has thereby gained in clear contour, rhythm, and balance.

His recent historical monuments are in no way marked by historical eclecticism; they stand forth like living

beings, leaders of former days. There was, perhaps, in the form of the large Sten Sture model of 1913, something cold and hard; while in the recent monuments—the oaken statue of Gustav Wasa and the bronze figure of J. Rudbeckius—there is more warmth and latent life. His monument to Esaias Tegner is a beautiful naked youth who stretches his arms toward the rising sun.

During the last twenty years Milles has lived in Sweden, where he is professor of sculpture at the Royal Academy. But his originality and energy protect his art from the official side of his life. So far, he has escaped becoming an authority to whom everyone submits; he is still disputed in a way that greatly honors him.

MODERN BINDINGS FOR MODERN BOOKS

BY JEAN LÉAUTAUD

THE REMARKABLE WORK OF PIERRE LEGRAIN IN THIS DIFFICULT CRAFT
UNITES THE SPIRIT OF CONTEMPORANEITY WITH A CLASSIC TRADITION

COLLECTORS of books are notoriously conservative. They frown upon innovations. Bibliophiles as a rule prefer to perpetuate in their libraries the ancient traditions in bookbinding which have been consecrated by the centuries, to reproduce as closely as possible the examples of the great ages of bookbinding, rather than to encourage any possible renaissance of this art by giving contemporary workers in this field a free hand in the creation of something expressive of the spirit of our own day and our own literature.

Nevertheless, it must be confessed, behind this attitude of "hidebound" conservatism there lurks a serious inconsistency. Why, we may without impertinence ask, should a book of the twentieth century be garbed in the dress of the eighteenth? Should not the outer garment of the twentieth century book, so diametrically opposed ordinarily, not only in its literary flavor, but in the very appearance of its printing and pagination and format from those beautifully compact and toned volumes which have survived the ravages of time, be clothed in something more closely expressive of this inner spirit which radiates from the printed pages of the book itself?

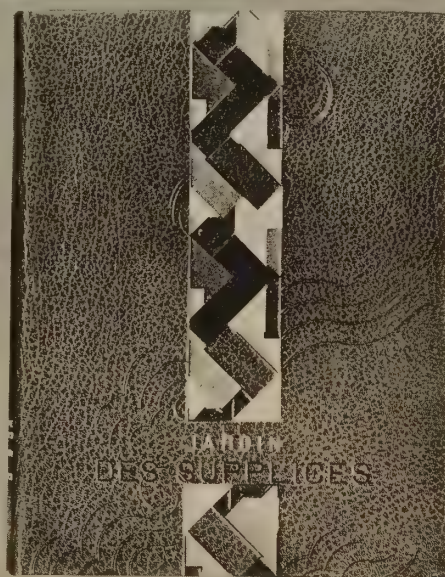
By a curious paradox, it has been precisely one of the greatest collectors of the arts and the books of the eighteenth century who has encouraged in France the development of the new renaissance in the art of bookbinding. M. Jacques Doucet, as those interested in the precious art of the *dix-huitième* may recall, had spent years in the discriminating collecting of the rarest pieces of eighteenth century works and *objets d'art*. These M. Doucet finally disposed of at a sale which made history in this particular field. Jacques Doucet's remarkable library of the eighteenth century he presented to the city of Paris. His

carefully chosen collection of contemporary authors he retained. To Pierre Legrain, a young craftsman who had scarcely completed his apprenticeship in the applied arts, yet who in the designing of furniture had already demonstrated his ability, Jacques Doucet confided the task of designing a few bindings for certain contemporary works.

These first designs made by Pierre Legrain were executed in the workshops of that celebrated bookbinder, René Kieffer. M. Doucet, a true connoisseur and bibliophile, who had long exercised one of the subtlest and most rigorous tastes in the French capital, was amazed at the results obtained by the modest young designer. So convinced was he that the real genius of Legrain would find its true expression in this field, rather than in the designing of furniture, that M. Doucet immediately gave him more modern books to design, so many in fact that the young artist could not possibly find time for any other activities. Eventually he gave Legrain practically all the books of his ever growing library of contemporary literature. To Jacques Doucet must go the credit of having discovered Legrain. For a time he remained the sole patron of the young artist in this slightly appreciated field.

A young man who had scarcely completed his twenty-fifth year, Legrain immediately gathered about him for this work four or five of the most conscientious and expert artisans in bookbinding he could find. Then he obtained the scholarship of the *Fondation pour la Pensée et l'Art Français*, a scholarship

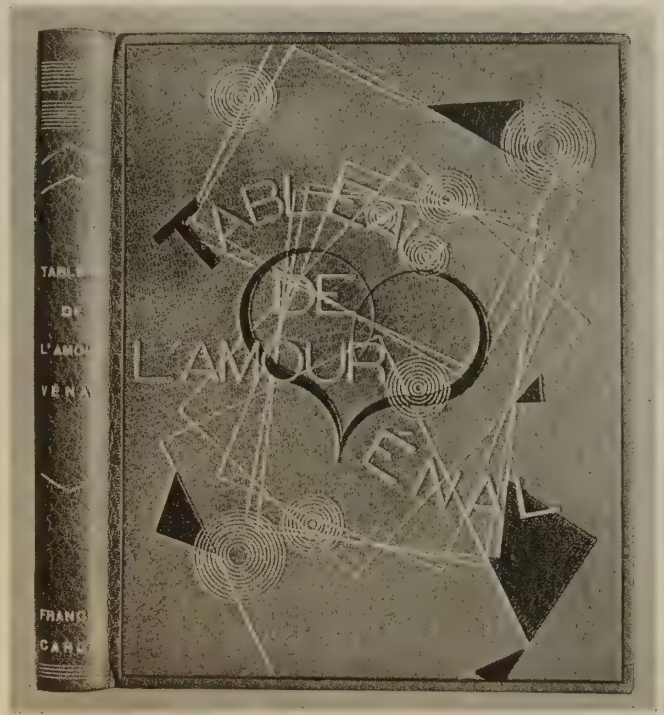
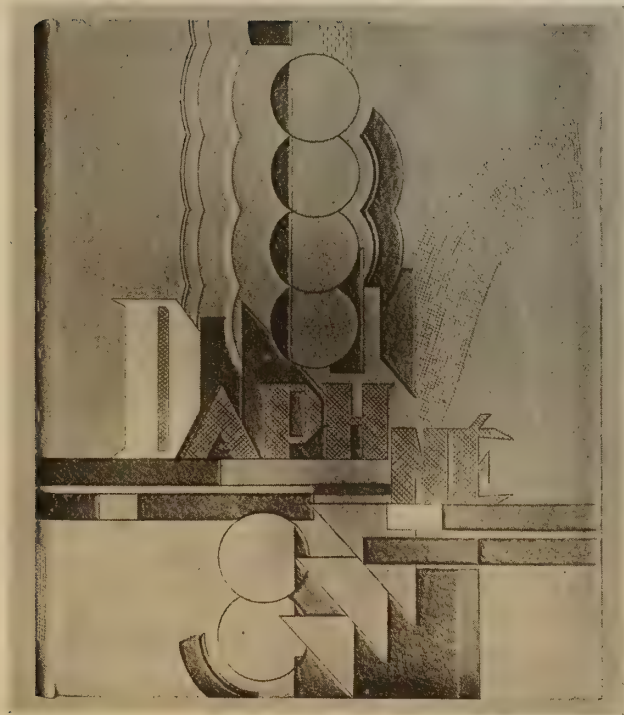
given by J. P. Morgan in memory of his father, to aid and encourage the effort of young Frenchmen in the field of the applied arts. Annually Pierre Legrain exhibited his bindings at the Salon d'Automne, and very gradually other bibliophiles and collectors began to confide to him



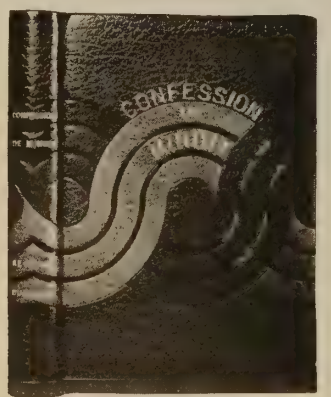
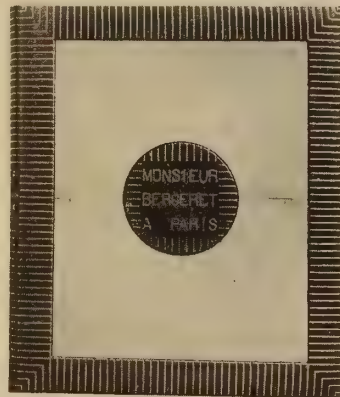
Photographs courtesy Jacques Seligmann and Company
GREEN LEATHER AND VARI-COLORED MOSAIC



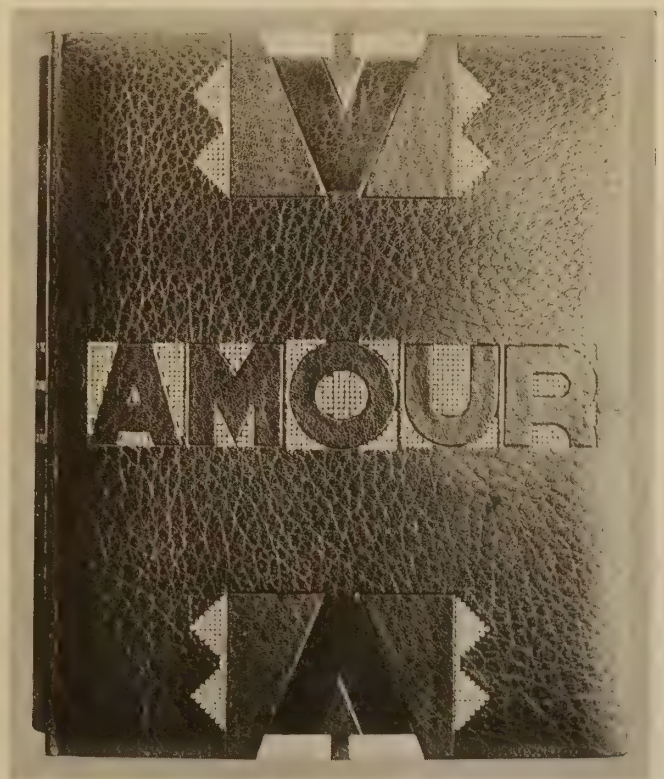
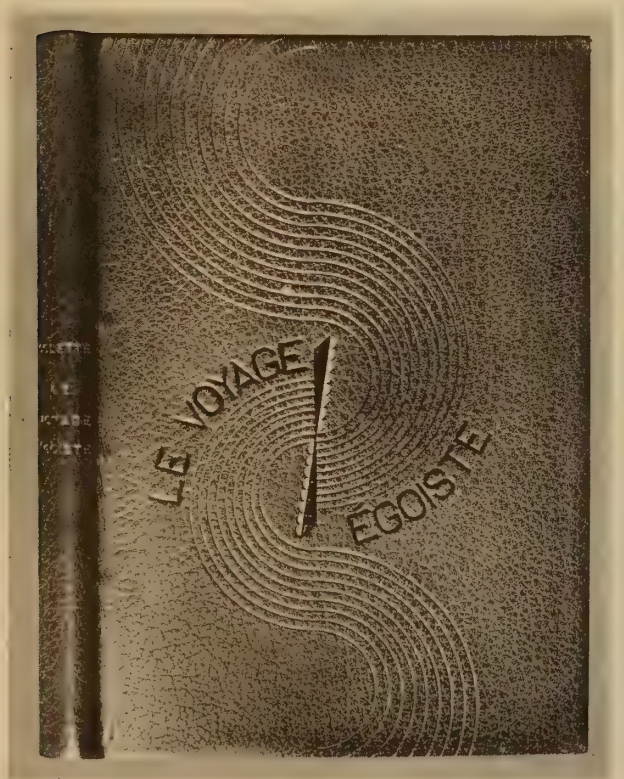
PLATINUM INSETS INSTEAD OF SILVER

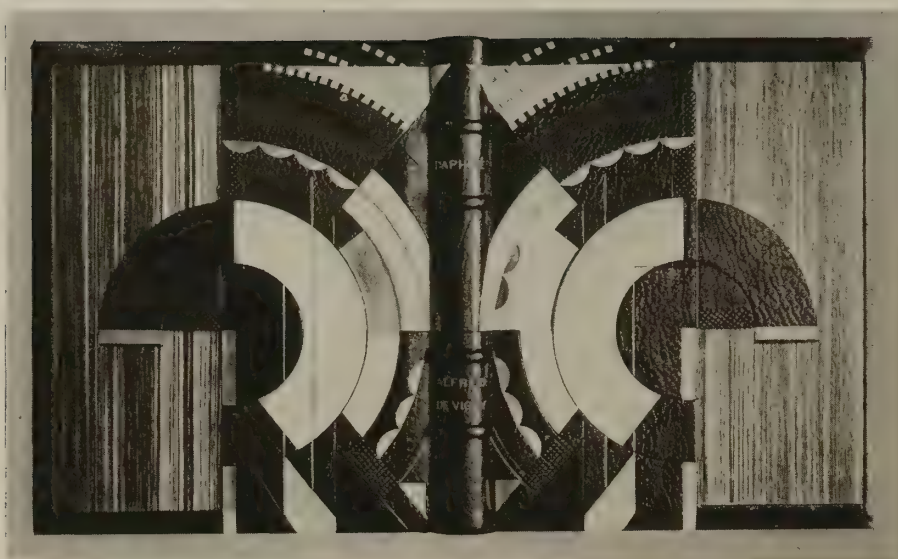


THE VERY SPIRIT OF THE TEXT IS INTERPRETED IN THESE RICHLY COLORED LEATHERS, IN THESE CRYPTIC DESIGNS



GOLD IS USED, PLATINUM, TORTOISE-SHELL, IVORY, MOTHER-OF-PEARL, SHARKSKIN, SNAKESKIN, THE FINEST LEATHERS

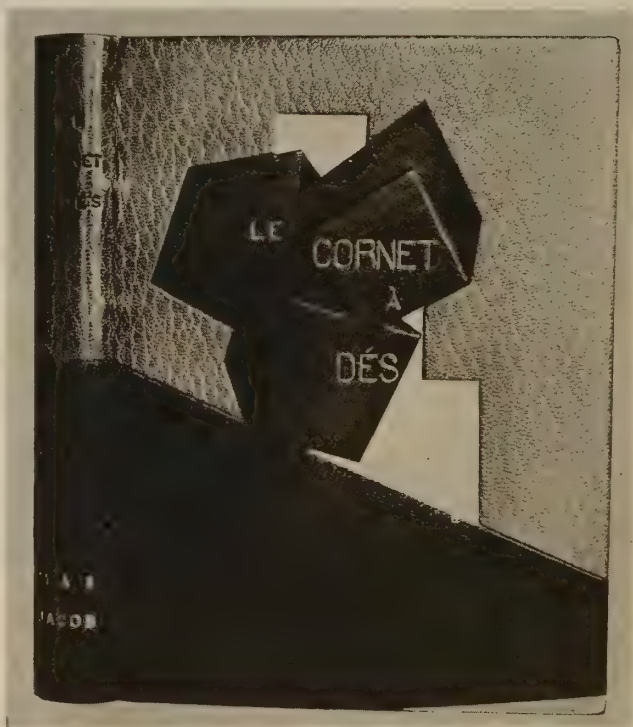




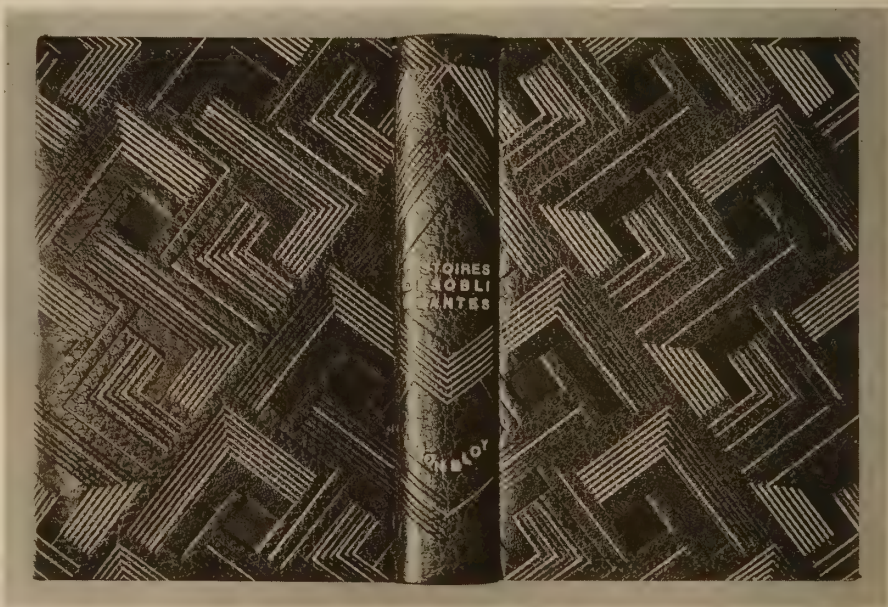
"DAPHNE" IS AN EXAMPLE OF THE EFFECTIVENESS OF INTRICATE DESIGN

their most cherished volumes. His principal American patroness has been Mrs. George Blumenthal, who has given Pierre Legrain many of the most precious items of her library to bind. Baron Robert de Rothschild and the statesman M. Louis Barthou, are among others who have encouraged this artist, who has been, during the last few years, mainly responsible for this new interest in modern bindings for modern books.

At the Exposition des Arts Decoratifs, held in Paris in 1925, these bindings of Legrain's not only attracted the attention of experts and connoisseurs, but of literary folk as well. Here they found no cold impassive imprisoning of the life of a book within the stiff uniforms of the past. These bindings were at once invitingly beautiful in themselves, yet something infinitely more—the very material whereby the beautiful edifice of the book found expression. Under the patronage of the French Ministry of Fine Arts, the National Association of Expansion and Artistic Exchange brought to the galleries of Jacques Seligmann in New York City an exhibition of modern French decorative art, of which these bindings of Legrain were an outstanding feature, so that the American lover of beautiful books and binding could study this artist's subtle and suggestive work.



IN THESE THE SIMPLE DESIGN AND THE "REPEAT" DESIGN ARE EQUALLY EFFECTIVE



To look at these bindings, asserts Count Mange de Hauke, one of Legrain's most enthusiastic admirers, is in a sense to read the book itself. The spirit of the text, he claims, is marvelously interpreted in these richly colored leathers, in these cryptic yet illuminating designs. M. le Comte offers as an example of this one of the bindings created for the delightfully inimitable Colette's "Voyage Egoiste." The design suggests the perpetual return to oneself, upon oneself, that eternal recurrent planetary motion to which all of us poor humans are foredoomed. This spiral, propeller-like design contains, in truth, something of the inevitable centripetal force of egocentrism.

One of the remarkable features of this young Frenchman's work is that the tools with which each binding is made are never again used, and remain the property of the patron who has given the commission. A great variety of precious materials is incorporated by Legrain in these bindings. In all effects of silver, platinum is almost exclusively used, and pure gold in all effects of gilding; tortoise-shell, ivory, mother-of-pearl, sharkskin, snakeskin, and all types of the finest leathers are employed in a never-ceasing search for covers that



DOSTOEIVSKY'S BOOK-DESIGN HAS A SIMPLICITY ALMOST SYMBOLICAL

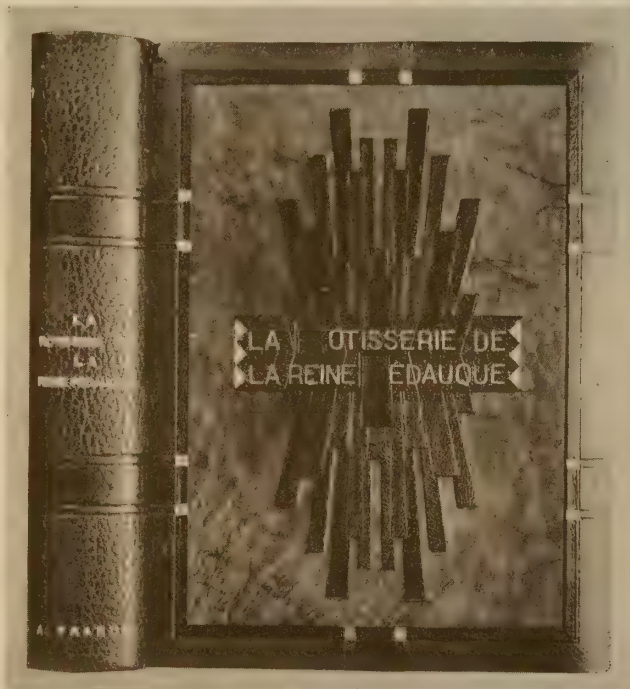
accurately express the spirit of the book. The inner binding is of gold or silver silk, of damask of the most precious quality. It goes without saying that only books published on the finest paper and supreme examples themselves of the printer's art are worthy of such binding. Some of them are indeed the original manuscripts of the author. Paul Claudel's "Tete d'Or," now in the possession of Jacques Doucet, is one of the manuscripts thus encased, while Paul Verlaine's "L'Amour," which is also in the possession of M. Doucet, is another.

Pierre Legrain's designs for bookbindings merit prolonged study. Never upon first glance do these bindings reveal the full intricacy or subtle organization of their design. This indeed in certain cases seems to be almost anecdotal, suffused with a sly humor to the sophisticated Gallic eye which has been initiated into the secret.

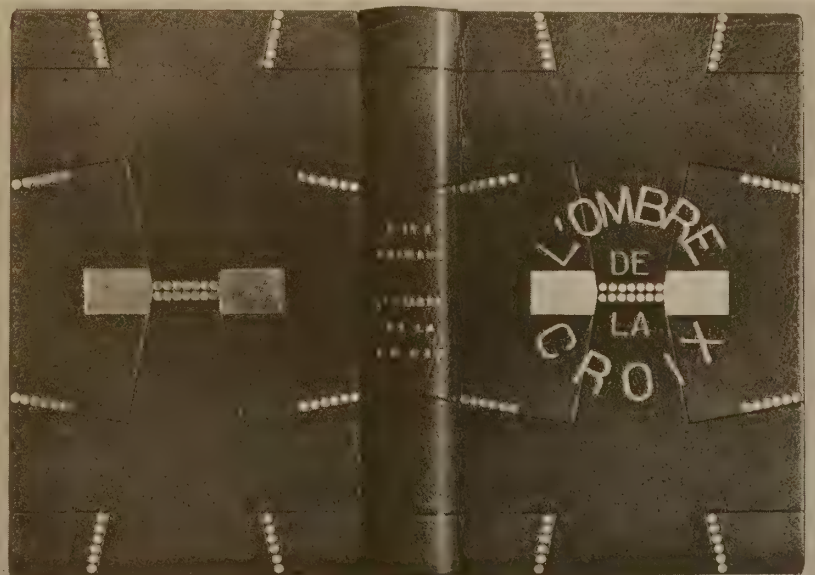
The impression should not be conveyed that it is possible for this craftsman to turn out a large number of bindings. It is said that it requires at least a year for Pierre Legrain to complete the design and execution of a bookbinding. It goes without saying that he familiarizes himself thoroughly with the text and spirit of the book before he undertakes the design and chooses the materials in which this work is to be carried out. The

actual working of these materials, individually and in combination, is one that requires of Legrain and his assistants the utmost of patience, precision and accuracy. Even the selection of materials that are beautiful in themselves and the beauty of which will suffer no impairment with the passage of time, is a task demanding the expert judgment of experience.

The fact that these bookbindings created by a young man who is now in his early thirties, have been acquired by some of the more discriminating connoisseurs of France and America, by collectors who until his advent had rigidly excluded from their libraries all attempted innovations and experimental novelties in the aristocratic, almost esoteric, art of bookbinding, has given to his work a prestige never acquired by any contemporary French craftsman in this field. Almost from the outset of his career, Legrain has thus been accepted as the true descendant of the classic tradition, not only because of his technical perfection, but because of the authenticity of his inspiration. Pierre Legrain may thus be said to carry on the tradition of the great artists in bookbindings who thus far have been recognized by France—Derome, the Thouvenins, Marius Michel, Lortique and Canape.



ABOVE, ORANGE AND MOTHER-OF-PEARL ARE USED; BELOW, BLACK AND GRAY WITH SILVER





Courtesy of the Reinhardt Galleries

A GILBERT STUART FOR THE TOLEDO MUSEUM

There is nothing in this serenely lovely portrait of "Mrs. Luke White and her Child" to indicate that while Gilbert Stuart painted it (in his "Irish period" of 1790-1792) he was encompassed by the troubles attendant on being hopelessly in debt. In common with all his confreres of that time, this American artist was strongly influenced by the contemporary British school of portraiture, an influence doing much to give him the great success also enjoyed by Sully and Naegle. Formerly in the collection of the late E. D. Libby of Toledo, this study was bequeathed by him to the Museum of Art of that city where it now hangs

SHIP PORTRAITS BY THE ROUX FAMILY

BY RUTH KEDZIE WOOD

FOR THREE-QUARTERS OF A CENTURY ANTOINE ROUX OF MARSEILLES,
AND HIS THREE SONS, PAINTED SAILING VESSELS OF ALL NATIONS

IN the splendid days of the sailing ship, it was not unusual for an American master, returning from a voyage in French waters, to come ashore at his home port carrying a mysterious flat parcel. Arrived at his own fireside, the wife and children would be treated to a surprise—a handsome likeness of the family craft, done in water color by a member of the celebrated Roux family, with an appropriate setting of waves and sky.

Before 1825, Antoine Roux would be the name signed in the corner; after that, Antoine junior, Frederic, or François. Father and sons, residents of Marseilles, comprised a ship-portrait guild that had a monopoly of trade at the cross-roads of the world's sea routes. The Roux gallery contained numerous vessels that made sailing history on this side of the ocean. The frigate "Constellation," built for the United States in 1797, was painted by Antoine Roux five years after she was launched. Then there were the "Maria" of Boston, the "Rebecca," and the "Rubicon"; from Salem, the privateer "Grand Turk," the "Francis," the "Reaper," the "Glidé," the "Mary" and "Eliza," the "Ulysses"; the "America," fleet sea hawk of the War of 1812; "Lovely Matilda" of Philadelphia;



ANTOINE ROUX, SR. (1765-1835)
A sketch by Tropbrillant, 1830

"Louisa" of Charleston; the renowned "Constitution"; the "Charlemagne," "Sir John Franklin," and "Leonidas" of New York; the fast clipper ship "Great Republic"; the clipper bark "Race Horse" of Boston; the "Queen of Clippers," New York. For a century these gallant memorials of other ways and days have occupied places of honor on ancestral walls beside portraits of flesh and bone autocrats. Many of them represent the foundation and perpetuation of family fortune and position in society.

Antoine Roux painted ships well because he knew and loved them well. No secret of their structure was hidden from him. He had the key of all their moods. To him they were animate things of quivering frame and breathing sail. Joseph Roux, his father, was purveyor of maps to the King of France, a maker of sea charts, and a merchant of flags and nautical instruments. His shop was on the waterfront at Marseilles, so close to the harbor that the bowsprits of frigate and brig shadowed the doorway. When Antoine was through with his schooling he began to make ship's logs and astrolabes—instruments now obsolete, but formerly used for measuring the height of stars and sun. His leisure hours he spent on the sunny quays studying the



"LE NAPOLEON" UNDER STEAM AND SAIL (FRANÇOIS ROUX)



A FRENCH SHIP, WITH AN AMERICAN SCHOONER (A. ROUX, SR.)

All photographs courtesy of the Marine Research Society of Salem



THE GOOD SHIP "SIR JOHN FRANKLIN" OF NEW YORK, WHICH WAS BUILT EARLY IN 1840. THIS PAINTING WAS MADE BY FRANÇOIS ROUX, THE YOUNGEST BROTHER, AND IT IS NOW IN THE MARINE MUSEUM OF THE LOUVRE



THE BRIG "GRAND TURK" OF SALEM, OF 309 TONS DISPLACEMENT, WAS BUILT AT WISCASSET, MAINE, IN 1812. THIS PAINTING, MADE IN 1815 BY ANTOINE ROUX, SR., SHOWS THE VESSEL SALUTING THE CITY OF MARSEILLES



THIS PORTRAIT OF THE CALIFORNIA VESSEL "QUEEN OF CLIPPERS," BUILT IN 1853, WAS PAINTED BY FRANÇOIS ROUX, WHO EXCELLED HIS OLDER BROTHERS IN THE EXACTITUDE AND FINISH OF HIS MARINE SUBJECTS



THE U. S. FRIGATE "CONSTELLATION" RIDING OUT A GALE NEAR GIBRALTAR, WAS PAINTED BY ANTOINE ROUX, SR., IN 1802, AND HANGS IN THE COMMANDANT'S OFFICE IN THE NAVY YARD AT CHARLESTOWN, MASSACHUSETTS

shifting pageant of the harbor. As he sauntered by the water's edge he sketched details that caught his eye. Officers from visiting vessels were surprised at the boy's very evident kinship with ships, and by his skill with water colors.

Early examples of Antoine Roux' portraiture were carried afar to the Orient, and over the Atlantic's waves to Great Britain and America. Sailors doted on them. Never a fault could be found in rigging, modeling, movement; and, besides, the individuality of a ship, its countenance, its port, its airs and graces, were always in Antoine's pictures. Equally, artists praised him. They remarked the silvery tone of his color, his tasteful composition, the harmonious combination of sky, coast, and water employed in his backgrounds.

When the artist-hydrographer finished a painting he put it in the window of the map shop, and merchants and seamen would judge it. Often, the ship that had



ARRIVAL OF THE ENGLISH FLEET AT MARSEILLES (A. ROUX, SR., 1814)

posed for the picture would be lying near by, and comparison always resulted in unstinted compliments for the artist. Antoine's patrons were not always ship-owners and officers. Sometimes the crew of a vessel that had come through tempest or fire would commission a painting to be carried up the steep slope to the Chapel of

Our Lady, and placed on the crowded wall in fulfilment of a vow. The drawings of Antoine Roux were equally prized in English and French manor houses, in the homes of New England seafaring families, in sailors' sanctuaries.

On occasion, this prolific artist turned his knowledge of ships to the making of naval scenes. Very grand and stirring are some of his episodes involving French and British ships of war and American privateers. The continental blockade of a hundred years ago furnished an abundance of material. Sleek hounds of the merchant marine, bristling frigates, devil-may-care sea rovers harrying their prey—he captured them all with his brush.



THIS PORTRAIT OF THE GOOD SHIP "LOVELY MATILDA" OF PHILADELPHIA DISPLAYS ALL HER CHARM AND INDIVIDUALITY. IT WAS PAINTED BY ANTOINE ROUX, SR., IN 1808, AND IS NOW THE PROPERTY OF MR. CHARLES H. TAYLOR



THIS PAINTING OF THE SHIP "LEONIDAS" OF NEW YORK WAS MADE IN WATER COLOR BY FREDERIC ROUX IN 1846, AND SHOWS THE VESSEL OFF THE PORT OF HAVRE IN A GALE FROM THE NORTHWEST. IT IS OWNED BY MR. RICHARD WHEATLAND

When cholera ended his life in 1835, the name, the business and the profession went on, for there were three sons, all fit to share the father's mantle. Antoine, Jr., turned out many creditable pictures, but Frederic had the advantage of a long apprenticeship in the Paris studio of the painter Vernet, and became a master water colorist. Like his father, he had an unerring eye for the character lines of a ship. At Havre he set up a map and instrument shop which became the resort of all Americans who put in at the west coast port. He sold navigators' supplies, and drew, at a good price, ship portraits that in after years adorned counting-rooms and the very finest mansions in the New World.

François Roux excelled his older brothers in the exactitude and finish of his marine subjects. There was no minutia of building, handling, or variation of ship types that he did not know, and yet his pictures never suffered in life-likeness. Frequently he executed commissions from

masters and owners of American schooners, clippers, and whalers, keeping his studio over the old place in Marseilles surrounded by cabinets filled with notes and sketches. However, not merchantmen, but frigates and sloops of war, both sail and steam, were the specialty of the youngest son. To the Louvre in Paris, where some of his father's works are preserved, he gave a group of sixty water colors that marked the development of French naval vessels from 1810 down to 1882.

All the Roux originals, numbering two or three hundred, are in public and private collections, and so highly regarded that they are seldom for sale. Their

value is therefore difficult to estimate according to standards of today, when paintings, lithographs, and models of all sorts of ships are in phenomenal demand. In this country a water color drawing of an American vessel by Antoine Roux, Sr., or his sons, would arouse eager bidding if offered for sale, and would bring a high price.



THE "POLAND" OF NEW YORK, BURNING AT SEA (FRANÇOIS ROUX, 1860)

THE RENEWED INTEREST IN OLD CLOCKS

BY EDWARD WENHAM

WITH THE REVIVAL OF THE EARLIER TRADITIONS OF ARCHITECTURAL INTERIORS,
THE OLD TIME-PIECE HAS BECOME AN OBJECT OF IMPORTANCE TO THE COLLECTOR

PREHISTORIC man early learned that the movement of the shadow indicated the passage of light toward darkness, and ere long he evolved crude devices, by which he could mark its progress. With the mental development and subsequent advancement of the civilization of various races, the evolution of the primitive time-tellers continued, until eventually the mechanical clock made its appearance. The invention of the wheel time-piece, activated many of the early horologists with the ambition to further this discovery toward the attainment of accuracy, and many centuries saw the efforts of men of erudition devoted to this end.

Students of the chronicle of this gradual but always progressive development, find in it much of absorbing interest, and the subject of horology has in recent years become one which greatly appeals to those interested in the various works of earlier periods. In addition to their decorative qualities, clocks probably offer a greater fascina-

tion to many collectors, than any other mechanical production of the old craftsmen, the intricacy of their mechanism appealing to that inventive trait latent in every man. Again, the fact that clocks do not occupy the amount of space necessary to other pieces of furniture permits the acquisition of examples of those different epochs, illustrating the advancement to the ultimate perfection the mechanism attained.

Many horological enthusiasts maintain a "clock-room," in which their specimens are arranged in chronological order, the more replete collections including, in addition to the examples of mechanical time-pieces, many of those curious contrivances, used by ancient

peoples as time-tellers. Among the earliest of these is the *clepsydrae*, the water clock of the Egyptians, and the evolution of this crude device, at first consisting of a vessel from which water fell, drop by drop into a receiver, is noteworthy, for in the water clock of 300 B. C. a dial appears. Various ingenious adaptations were later

made to this ancient time-piece, in one instance twelve small doors being fitted to the dial, and at each hour one of these opened, releasing small metal balls, corresponding in number to the hour, and which falling upon a metal drum announced the time. Another ancient time-teller sought by collectors is the *clepsammia* or hour-glass, invented by a monk at Chartres. Occasionally these are found with the horal divisions engraved on the glass, and until as late as the nineteenth century were used in the pulpit to allow the speaker to regulate the length of his discourse.

With the revival of the earlier traditions of architectural interiors

old clocks have resumed their wonted place of honor, many having been rescued from the uppermost shelf of old store-cupboards, to be restored and bestow their pristine charm upon modern mansions. While we are apt to regard a mantelpiece as the correct position, time-pieces originally were placed upon a table. In fact, it was for this reason that portable clocks were formerly distinguished by the term "table."

Considerable enhancement in the value of old time-pieces has been evident during the past decade, doubtless due to their increasing rarity, owing to the realization of their beauty as an addition to a room, equally to the fact that they are being eagerly sought by collectors.



Courtesy of the Metropolitan Museum

AN UNUSUALLY FINE EXAMPLE OF THE ORIENTAL CALENDAR CLOCK



Six photographs Courtesy of P. W. French and Company

THE FRENCH REFUSED TO ACCEPT THE AUSTERITY OF THE ENGLISH LONG-CASE CLOCK. SO THEIR ARTISTS ADDED DELICATE CARVING AND OTHER EMBELLISHMENTS, AS SHOWN IN THE FIRST CLOCK REPRODUCED ABOVE. THE ONE IN THE CENTER IS BY LEPAUTE, WHOSE WORK HAS NEVER BEEN SURPASSED IN DESIGN. THE THIRD CLOCK IS AN ENGLISH EXAMPLE, WITH A THICK CONVEX GLASS INSERTED IN THE CASE TO GIVE AN EFFECT OF DISTORTION TO THE SWINGING PENDULUM

The more severe styles of English clocks of the eighteenth century, when utilized in connection with a paneled library, blend with the background and recall those early manors, with which we associate these early clocks. In the more elegant decoration of the drawing-room, the ornate time-pieces of the Louis periods vie with the most beautiful ornament in grace of design and artistic splendor.

An interesting traditional significance occurs in the word "clock," its derivation being from the Saxon *clugga* or the French *cloche*, for the hours of the day as indicated by the sundial were formerly marked by the ringing of a hand-bell. While Stow mentions a wheel-clock having been set up in 612 A. D., and other writers ascribe a clock driven by weights to Pacificus of Verona in the ninth century, there are no authentic records of mechanical clocks until late in the twelfth century. One of the earliest wheel time-pieces was that of St. Paul's Cathedral, which prior to 1298 was without a dial, the time being struck hourly by two mechanical figures known as "Paul's Jacks," nor was it until fifty years later that a dial was fitted to this time-piece.

Some authorities suggest that mechanical clocks showed an earlier development in England owing to the lack of sunshine and the consequent uselessness of the sun-dial. This, however, was not the case, for other European horologists displayed equal inventive genius in connection with the art. Many of the works of these early Continental craftsmen are in existence at the present time, as is instanced by the Disciple clock at Lubeck in Germany, and the mechanical



TABLE-CLOCK BY A CRAFTSMAN OF THE GERMAN RENAISSANCE

being found. One example so marked is in the South Kensington museum, being a small circular clock supported by the figure of Atlas and inscribed, "Jeremias : Metger : Vramacher 1560 ; Avgspvrg." A rapid development of table clocks seems to have taken place at Nuremberg and Augsburg, nor was it long before the former severe round and octagonal boxes were replaced by ornate cases.

Many were the curious manners in which clocks were used during the seventeenth century, and an inventory of the plate in the Tower of London of 1649 enumerates, "A salte of State with a clocke in it, and two clocke

saltes, standing upon four chrichtall balls." These, however, are rarely met with and were probably the conceit of some one person, rather than the design of a craftsman. Another invention of Stuart times was the night clock made by Edward East, horologist to Charles I. By placing a light behind a revolving disc perforated with the hour numerals at the top of the dial, the time could be read at any hour of the night, and Pepys refers to one of these clocks, when he tells us: "Mr. Pierce showed me the queen's



A TYPICAL BISQUE SEVRES CLOCK, DESIGNED BY GRISAILLE

bed-chamber . . . with a clock by her bedside, wherein a lamp burns."

With the introduction of the pendulum to England, by Fromanteel in 1675, came the vogue of the long case, or, as they are better known, "grandfather" clocks. However, this formal square case failed to attain any popularity in France, where more elegance of design was preferred, and where many remarkable and beautiful clock cases were produced by the artists of the early eighteenth century. But it remained to Lepaute to fashion those artistic conceptions which symbolize the splendor of the drawing-rooms of Louis XV, and which are unsurpassed for the delicacy of their artistic application. One of this artist's clocks is in the Zuccarelli room at Windsor Castle, the ebony case being embellished with chased ormolu mounts of the most artistic feeling.

French clocks of the late seventeenth century frequently exhibit the influence of Berain, Caffieri and Boule, all of whom added to the cases of *pendules d'appartement* that sumptuousness which prevailed in the furnishings of the period, Boule, in particular, developing an effective inlay by the use of brass and tortoise-shell. In many of the designs of this period, the Chinese influence is manifested in the avoidance of symmetry, which accentuated the eccentricities of the style, frequently resulting in an effect which was beautiful in its whimsicality. During the luxurious era inaugurated by Marie Antoinette, Sevres porcelain came into vogue as a covering for clock movements, many of these Sevres clocks being in the form of vases, charmingly decorated and mounted with chased ormolu.

In a more simple form, the French elegance of design

was reproduced in some of the clocks of early Colonial makers, for in the beautiful simplicity of the banjo clock this influence is distinctly traceable. At the same time this old wall clock may be regarded as establishing an American tradition, for which the Willard Brothers

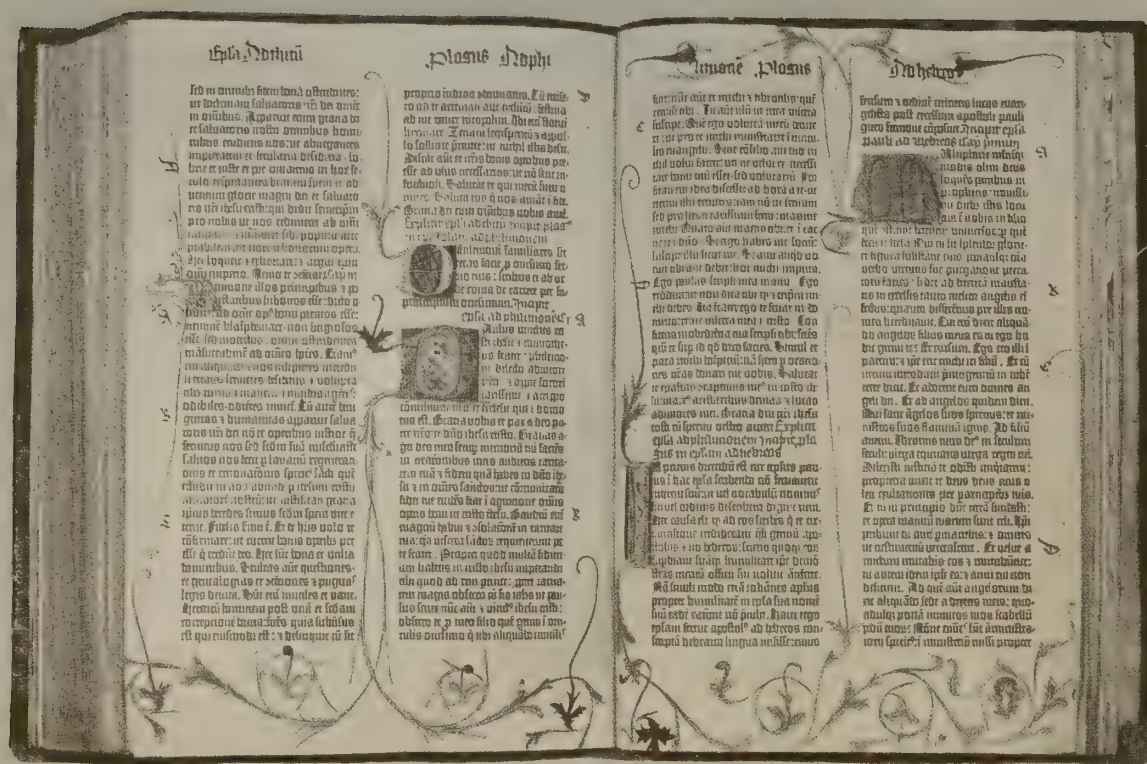
justly are celebrated. A distinguishing characteristic of those made by Benjamin Willard is the frequent use of the spread eagle as a decoration, while his brother Simon, who also produced many fine specimens of this clock, on no occasion adopted this embellishment. Early settlers to this country, being of the educated rather than the artisan classes of England, and mechanical time-pieces not being in general use, they brought no clock-making traditions to the New World. Doubtless, for this reason, at the inception of the industry in America, a style of clock was established in keeping with the simplicity of early Colonial homes.

Actually the doyen of American clock-making was Eli Terry, who made his first wooden clock in 1772, and the shelf clock perfected by Terry was eventually popularized by his erstwhile partner, Seth Thomas. To these quaint old time-pieces many styles of cases were adapted, including that of Chauncey Jerome who elaborated upon the plainness by the addition of carved pillars, and by fitting a mirror in the panel of the door. It was this maker who first exported American clocks to

England, in 1842. The long-case clock of Colonial America only differs from the English design in unimportant details, nor did the makers improve upon foreign examples, the only noticeable innovation being that the Chinese Chippendale characteristics were replaced by the fretwork application to the arch of the hood.



CLOCK OF MARIE ANTOINETTE'S DAY, IN THE FORM OF A VASE



THE MELK COPY OF THE GUTENBERG BIBLE WHICH MRS. E. S. HARKNESS HAS PRESENTED TO THE LIBRARY AT YALE

NOTES ON CURRENT ART

BEFORE sailing for Europe last April Mrs. Edward S. Harkness presented the library of Yale University with the Melk copy of the Gutenberg Bible for which Dr. A. S. W. Rosenbach, the dealer, paid \$106,000.00 at auction, in New York in February. Mrs. Harkness is said to have paid \$120,000.00 for it, which establishes a record price for a book. The gift is made in memory of Mrs. Stephen V. Harkness.

The Melk copy takes its name from the Benedictine monastery of Melk in Austria, from which it was purchased by the London dealer, Edward Goldston. It is the tenth copy to come to this country and is one of forty-five in existence. About twenty of these are imperfect, but the Melk copy is complete and genuine throughout. Gutenberg printed about three hundred of his Bibles. The Melk Bible is in two volumes and its binding dates from about 1700. The columns, two to a page, consist of forty-two lines each, with the exception of the first nine pages which have forty, and the tenth page which has forty-one. This shows that there were two issues of the Bible and that a certain number of the leaves have been printed twice. The pages of the book have been rubricated, that is, marked with red, and the scrolls around initial letters extend far into the margin.

Gutenberg perfected his invention of movable type at Mainz a little after 1445. A few leaves of printed pamphlets date from this period. In 1450 he entered into partnership with Johann Fust, began to cast smaller type and undertook the printing of the complete Bible in Latin. By 1456 his work was on the market.

The first Gutenberg Bible to come to this country was the one now in the New York Public Library which was purchased by James Lenox for the sum of five hundred pounds, a price which was considered so high that by the time the duty was added Mr. Lenox waited some time before taking it out of the Custom House. This copy was purchased in 1847 at the Wilkes sale in London and the book is known as the Rive-David-Didot-Hibbert Bible. The Morgan Library in New York has three copies; Henry E. Huntington had a copy which he presented to the State of California; another is in a collection in the eastern part of the country whose owner wishes his name withheld; still another is owned by Joseph E. Widener of Philadelphia; the "System Park" copy was purchased in 1898 for the General Theological Seminary in New York; the last Gutenberg Bible to come to this country before the Melk copy was a first

issue on paper in the Carysford sale, acquired by Dr. Rosenbach, who disposed of it to Mr. Carl H. Pforzheimer, a New York banker.

THAT a museum should not be required to keep permanently whatever may enter into its collections is a fact which hardly requires explanation. Some leeway should be allowed for preserving only those objects which are most desirable. Duplicates, for instance, should not be allowed to keep a place that might be better given to other examples which would round out a certain collection. The Metropolitan Museum recently has been selling duplicates of Cypriote art in the Cesnola collection; the Worcester Museum offered some of its American paintings for sale a year ago; and the Kaiser Friedrich Museum frequently sells duplicates or a work of similar quality and period in order to fill in a gap at some other place. The most recent instance of a public collection offering works to the public was a sale at the Tower of London. Surplus military stores of old armor of the sixteenth and seventeenth century were sold. Many of these pieces were painted over as a protection against rust and the fact that there was a possibility of interesting chasing beneath whetted the interest of the buyers. These pieces were worn by the common soldiers, many of them the soldiers of Cromwell or Sir Francis Drake's men.

A STATUE of "St. George and the Dragon" in the collection of Mr. Otto Kahn is an example of the fine artistry of the Gothic English sculptures. This piece, which is in polychromed marble, and, according to the opinion of Dr. Bode, dates from 1390-1400, was formerly in the Benoit Oppenheim Collection in Berlin. The fourteenth and fifteenth centuries in England witnessed a remarkable flowering of sculptural art. The image makers

were not solely dependent on the demands of the architect, but because of the importance of the sepulchral effigies they developed a beauty of technique which created a demand for their work all over Europe, so that sculptures of this period have been found not only in Italy and Germany but in Norway and Denmark.

WHAT Edward Penfield did as a pioneer in creating the American poster, he equaled in preserving the aspect of the life of a day that is past. At the mention of his name, who does not think of his beautifully and authoritatively drawn stage coaches and the traffic of a day that was more picturesque than our own? The memorial exhibition of his work at the Art Center moved Richard J. Walsh to recall a whimsical story about Penfield in an Art Center Bulletin. "He was once with a group where the small talk was lagging," writes Mr. Walsh, "and somebody said, 'We all have our hobbies. Let's each tell what he collects. Now I, for instance, collect postage stamps.' Then, turning to Penfield: 'What do you collect, sir?' 'I,' said Penfield, gravely, 'collect stage coaches.' And that was the end of that."



Courtesy of the Goldschmidt Galleries

MR. OTTO KAHN'S POLYCHROMED MARBLE OF SAINT GEORGE

A LECTURE on the transformation of the American living-room, given recently at the Chicago Art Institute, by Dudley Crafts Watson, calls attention to a change in the order of the interior of the American home which is developing great possibilities in the way of both beauty and comfort. The living-room has usurped the place of several other rooms, cut something off of the kitchen, done away with the drawing-room, and, in apartments, has diminished the bedrooms. Sometimes it even takes the place of a separate dining-room. All this has contributed to the size of the room, and the others have proved none the less livable by the curtailment of space. While this is considered an entirely modern development

which has grown out of present-day needs and ideas of taste, this arrangement, even in America, is not a new one. Some of the old Dutch houses of New York and New Jersey were built in a similar manner, with a big, airy room seemingly occupying the whole of the lower floor. Where the other rooms were placed was always something of a mystery, for there always were a number of them stowed away in an almost miraculous manner. The ingenuity with which they were arranged is said to have been born of the familiarity of their builders with canal-boat life. While the present revival of the big living-room may have no relation with this earlier manifestation, it can not claim to be entirely "new" as a treatment for our interiors.

THE former vice-president of the Dayton Art Institute, Brainerd B. Thresher, is a patron of art who is also an artist. There are a number of crafts in which he excels, his most recent work being the carvings in ivory, two of which are reproduced here. These, with their unusual charm of design, show his mastery in the handling of an extremely delicate material. They are placed in frames which are also of his own carving, and are seen against a background of gold. Mr. Thresher has carved a number of picture frames, some of which have been seen in New York, enclosing the paintings of Felicie Waldo Howell. He is a creator of beautiful gold and silver jewelry set with semi-precious stones, and has made interesting lighting fixtures for his own home of abalone shell set in metal. Mr. Thresher is one of the founders of the Dayton Art Institute, which is one of the most progressive of our museums. It was in Dayton that the idea originated, and was carried out successfully, of loaning works of art in the manner that books are lent from a circulating library.

A COPY of the recent report of the trustees of the Boston Museum of Fine Arts for 1925 contains an interesting little leaflet in the form of a questionnaire on the history of the museum. The question, "In what ways has the Museum been a pioneer in this coun-

try?" has an answer which covers this museum with unusual distinction—"First incorporated museum of art (February, 1870); first museum building (1876); first departmental organization under experts (1887); first scientific study of the construction of art museums (1903-1906); first docent service, or official guidance (1907); first free opening at all times (1918); first summer story-telling to children (1918)."

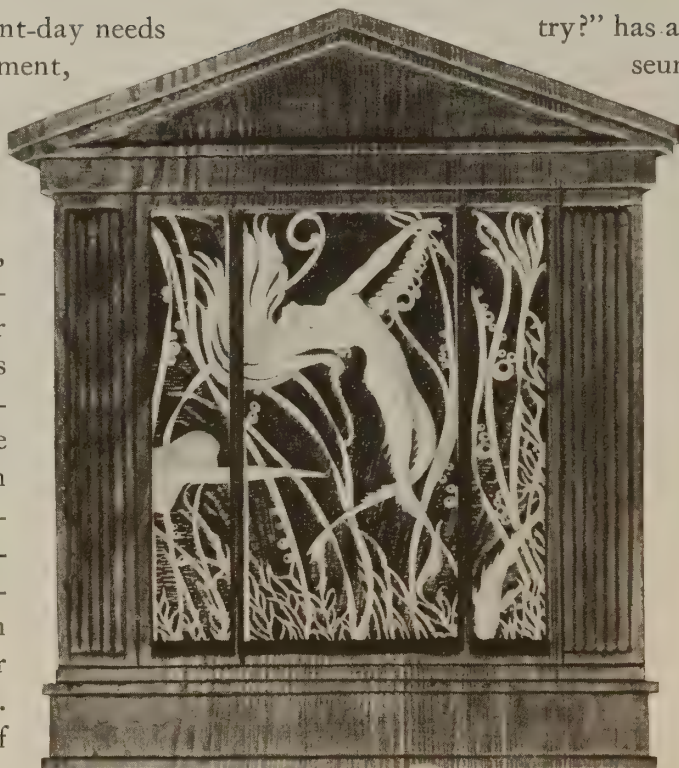
The museum has done all this without any aid from the city or state and has depended for its income entirely upon private bequests, annual subscriptions and gifts. Its membership for 1925 was merely 2,778, which is about one-sixth that of the Metropolitan Mu-

seum and one-seventh that of the Art Institute of Chicago. The annual subscriptions were less than one-quarter of the annual operating expenses, and the remainder had to be made up from unrestricted income and principal which might have been used in increasing the collections.

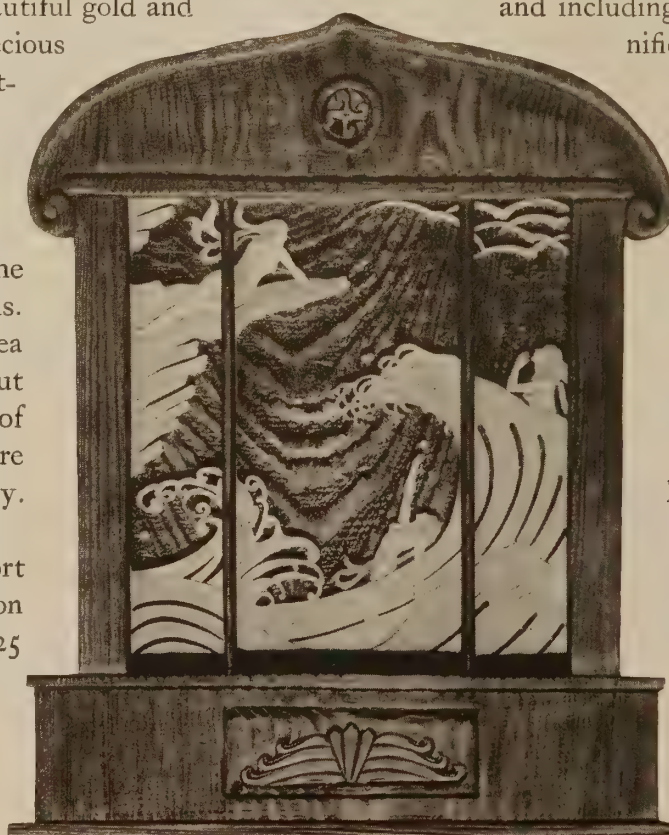
THE Gennadius Library, the gift of Joannes Gennadius to the American School of Classical Studies in Athens, has finally been opened. The money for the building was given by the Carnegie Foundation, the land was granted by the Greek Parliament, and within the building is a collection of some twenty-five thousand books collected by Mr. Gennadius chiefly in London and including many rare manuscripts, magnificent bindings, classical Greek literature, and a large Byzantine collection.

The tablet on the new library reads: "Here on Greek ground, given by the Greek Parliament, the Carnegie Corporation of America has erected this building to house the collections gathered by the lifelong effort, and given by Joannes Gennadius, and his wife Florence, in lasting remembrance of his father, George Gennadius, to the American School of Classical Studies at Athens, to hold aloft the light of truth and freedom and to guard the friendship of Hellas and Hesperia forever."

Joannes Gennadius was for many years Minister to London and Washington. His first wish was to give his col-



Two photographs courtesy of P. Jackson Higgs
"SIRENS," CARVED IN IVORY BY BRAINERD B. THRESHER



"FLUNG SPRAY" IS ANOTHER OF MR. THRESHER'S IVORIES

From the Royal Pleasure Gardens



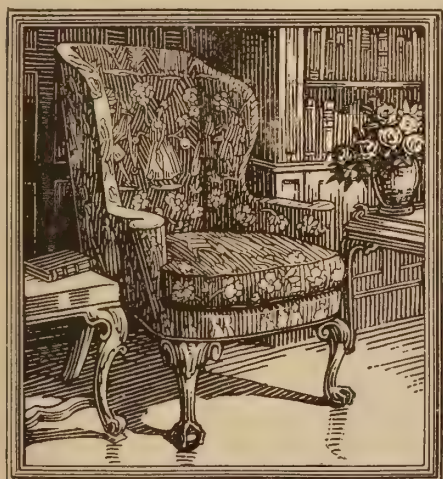
of the Eighteenth Century

this hand-blocked English Print derives its picturesque, colorful charm

A FÊTE in the famous Ranelagh gardens where George IV was wont to take his pleasure, attended by his court and by the wit and beauty of that brilliant, romantic period—provides the theme of this charming English print.

Picturesquely attired in the costumes of earlier days, these lords and ladies and beaux and belles stroll about laughing gaily at some daring sally, indulging in lavish gallantries and enjoying the sylvan beauty of these famous gardens.

EARLY in the seventeenth century, hand-blocked English linens were first introduced and immediately were accorded high favor for the upholstering of



Typical of the lovely furniture of the Queen Anne period, this wing chair shows how effectively this English print may be used for upholstery

fine furniture, for draperies and for hangings.

In the latter part of the 18th Century, there was a revival of this fashion, due to the advent of weaving machinery and the gradual disappearance of "all-over" embroidery for hangings and upholstery. Further, under the romantic influence of the period picturesque little scenes from the East or from the earlier centuries appeared not only in the textiles, but even in the wall papers.

Today, hand-blocked English prints are again in high favor, since they lend themselves so admirably to so many types of furnishings.

Moreover, they are extremely effective for wall coverings, particularly with the interesting lacquer treatment.

Schumacher English prints, as well as their distinguished variety of chintzes, brocades, damasks and velvets, may be seen by arrangement with your decorator or upholsterer or the decorating service of your department store.

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This beautifully illustrated booklet will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. G-6, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.



Redolent of the gay, romantic, brilliant days of the late 18th Century, this English print is one of the most interesting of the new Schumacher fabrics

F-SCHUMACHER & CO.

lection to his own country, but financial reasons prevented the carrying out of his plan, and the British School of Archæology was also forced to decline the collection for the same reason. The Carnegie Corporation made it possible for the American school to accept the offer.

A PAIR of doors made by Oscar Bach for the new wing of the Toledo Museum of Art has just been emplaced. They are of bronze, and the figures adorning them, typifying the various arts and crafts, are hammered in *repoussé* silver. The potter, the glass worker, the draughtsman, the printer, the metal worker, the sculptor are represented in a design which is kept severely simple while the modeling of the individual figures is carried out with exquisite precision. Mr. Bach was awarded the medal of honor for native craftsmanship by the Architectural League this year, not only for his contributions to its last exhibition but for his work over a period of years. This award was given for the distinction of his work in all metals and for his skill in his methods of working.



Courtesy of Oscar B. Bach

METAL DOORS FOR THE NEW WING OF THE TOLEDO MUSEUM OF ART

AMONG the gifts to the Cathedral of St. John the Divine in New York are two from foreign countries; two *cloisonné* vases from Japan, and an altar cloth presented by the Serbes, Croats and Slovenes. The altar cloth is embroidered in gold and jewels upon white, and bears the inscription in Serbian: "The Kingdom of the Serbs, Croats and Slovenes presents to the Cathedral of St. John, New York, this altar cover, made by the war orphans in Belgrade." These two gifts represent the wide sources contributing to building the Cathedral.

The Japanese vases are modern and took two years to execute. They are nearly four feet high and are in light gray enamel with a design of hibiscus and birds. It is interesting to remember that the beautiful *cloisonné* enamels which enriched the church fittings in the Byzantine period were the result of the familiarity of the Greek artists with the *cloisonnés* of the Orient, where the art was already highly perfected. Although a modern Japanese piece may introduce an unfamiliar

design into a Christian cathedral, the art is one which has been at home there for many centuries.

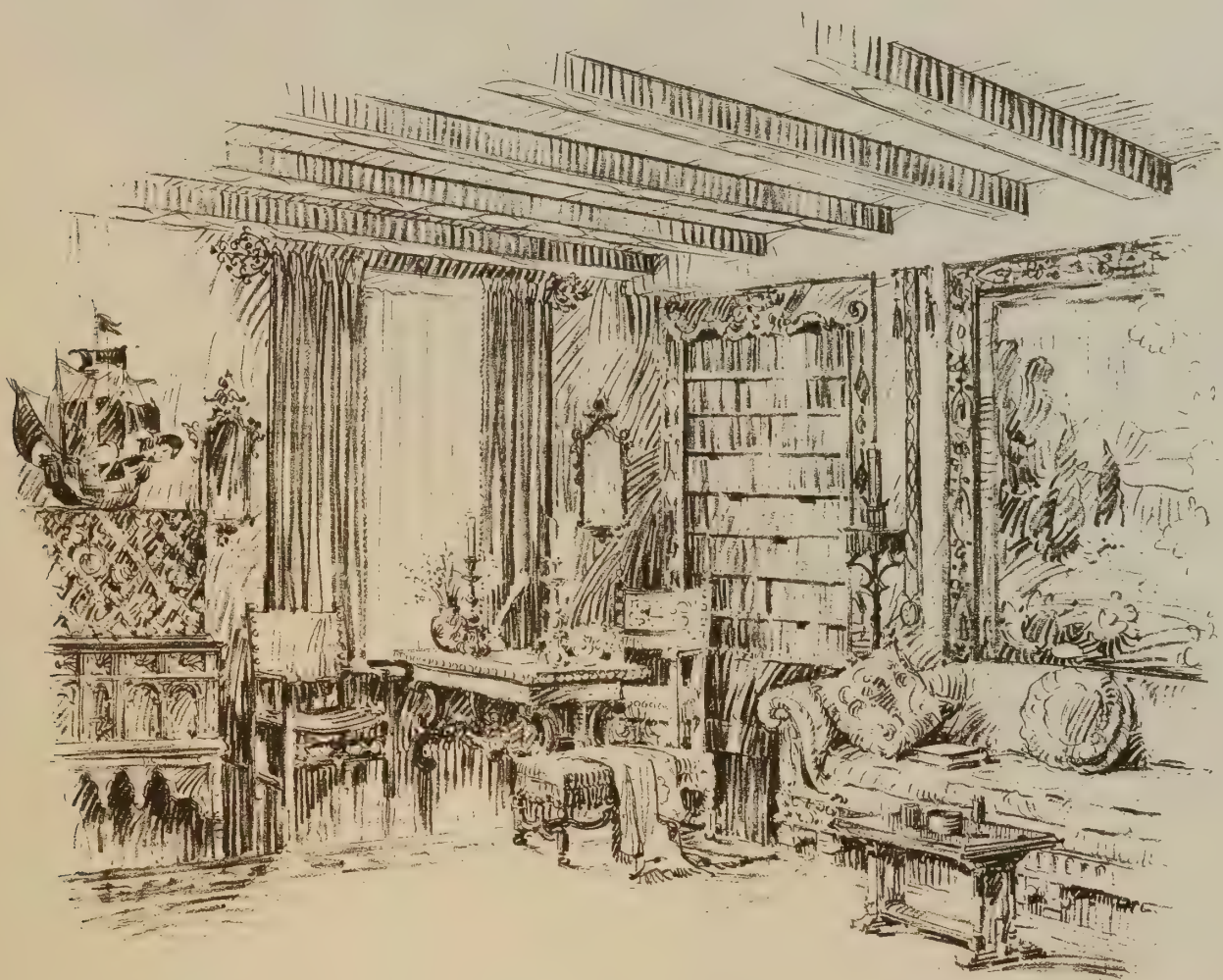
THE City of Baltimore will soon have a new building for its museum from the million dollar fund that was provided by popular vote in 1924. The site selected is in a residential section adjacent to Wy-

man Park and Homewood, the estate of the Johns Hopkins University Academic Department. The site of six acres was presented by the University. Howard Sill of Baltimore has just been selected by the Municipal Art Commission as architect of the building, and with him will be associated John Russell Pope of New York, who is the architect of several buildings of the Johns Hopkins University group.

Henry Walters is chairman of a committee on administration, and it has been decided to conduct the new museum along lines similar to the policy of the Metropolitan Museum of New York. Until the new building is complete the collections will remain in the house at 101 West Monument Street, Baltimore.

A WAR memorial by Gutzon Borglum, the "Wars of America," will be unveiled in Newark in Military Park on Memorial Day. The group includes the soldiers of America from the War of Independence to the World War, and is mounted on a granite base overlooking an old drill ground. The monument has been erected through the bequest of Amos Van Horn, who left \$100,000.00 with which to build it. Mr. Borglum executed his model in his Stamford studio, but the casting was done in Italy.

THE portrait of the children of Mrs. Goddard, by Thomas Gainsborough, which was reproduced on page 61 of the May number of *International Studio* as one of the paintings in the loan exhibition at the Detroit Institute of Arts, is the property of Thomas Agnew and Sons. "The Deluge," by J. M. W. Turner, which was reproduced in the same article on page 62, is from the collection of the Howard Young Galleries.



New York Galleries, Inc., Decorators

*B*eauty in furniture often reveals itself in the simplest forms, the hewn timbers hiding no secret of the artificer's pride in his handicraft. ~ ~ ~ ~ ~

¶ Thus, in the library pictured above, one may be captivated by the charm of an old Spanish chest, surmounted by a cabinet of tooled leather panels supporting an ancient ship model. ~ Crudely fashioned after the manner of Iberian artisans, this rugged piece contributes poignant contrast to the more elaborate, richly carven sofa and tables, lending color and interest, and a

feeling of restraint withal, to its surroundings.

¶ The full possibilities of this intriguing idea may be visualized at these Galleries—not alone in the profusion of furniture and related incidentals here, but in the fascinating manner in which rare antiquities and hand-wrought reproductions of historic examples are arranged in a series of decorative ensembles.

¶ Before a sympathetic background such objects grow upon one's affection with further acquaintance, until the purpose of utility is almost forgotten in the joy of their companionship. ~ ~ ~ ~ ~



New York Galleries

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A SHELF OF NEW ART BOOKS

THE MONUMENTS OF CHRISTIAN ROME. By A. L. FROTHINGHAM. *The Macmillan Co., New York. Price \$3.*

THIS handbook of Roman Christian architecture has just been re-issued, having first been published in 1908. The author divides his book into three distinct parts; first, the historical background, second, the chronological order of the erection of buildings in Rome from the time of Constantine to the removal of the Popes to Avignon, and finally a discussion of the development of the various architectural forms, such as the basilica, the campanile, cloisters, and civil and military architecture.

COLOR AND INTERIOR DECORATION. By BASIL IONIDES, with color plates by W. B. E. RANKEN. *Charles Scribner's Sons, New York. Price \$3.75.*

THE most commendable quality of this book is the directness with which the author writes, and the manner in which he has made his suggestions accessible by means of charts. The first eleven chapters are devoted to the various colors. Brown comes first, a color which is coming out of the disrepute into which it fell in ante-Victorian days. The matter of fashions in color is one which he takes up later, showing that it is generally the misuse of a color which causes a succeeding generation to despise and avoid it. Sometimes this neglect has a more practical basis in the fact that certain dyes do not last so well, or rot the material, like black. Magenta and puce, in the old days, faded badly and so fell into a disuse from which they have only recently been revived.

The chapter on white has the heading, "nor white so very white," and proceeds to defend the suitable kinds of white, which are almost as many in number as tones of gold, of which there are about thirty. The pitfalls offered by green in the way of producing muddy shadows, the way in which to use red, which is dangerous because it is apt to be somber, and other interesting questions receive consideration under headings of the various colors.

The final chapter is especially practical because it gives a great variety of materials for decoration of walls, ceilings, and even accessories like cushions, lampshades, curtains, and chair and sofa covers. The book contains less than one hundred pages but because it eliminates all but essentials it contrives to present an extraordinary amount of usable information.

(Continued on page 91)

Motorists' Wise
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FOR ALL CARS

Simonizing is a simple "process"
which anyone can use—it is
not a mere polish.

It's really the way to restore
the lasting luster and to bring
out the rich beauty of DUCO
and the lacquer finishes

ALWAYS SIMONIZ A NEW CAR

F259

A SHELF OF NEW ART BOOKS

(Continued from page 90)

A HISTORY OF OLD ENGLISH GLASS. By FRANCIS BUCKLEY. With a foreword by Bernard Rackham, Keeper of the Department of Glass and Ceramics, Victoria and Albert Museum. *Dingwall-Rock, Ltd., New York. (Limited Edition). Price, \$25.00.*

MR. BUCKLEY's carefully documented elucidation of the development of English crystal or flint glass, from the time of its invention in the reign of Charles II to the end of the eighteenth century, is undoubtedly the completest and most authentic work on this interesting subject yet published. Not only has he added considerably to previous documentary evidence relating to old English table glass, presenting approximately one hundred and fifty references in eighteenth century newspapers relating to cut glass, and some fifty references to other glass, as well as a list of specialists in the crafts of glass-cutting, but in addition he has illustrated practically every step in the development of English glass with some two hundred half-tone illustrations. Many of the pieces reproduced have been chosen from the celebrated collections of Mr. Hamilton Clements and Mr. C. Kirby Mason, while some of the finer pieces in British national and public collections have also been selected.

With the energy of an enthusiast, Francis Buckley has tracked down every clew that might throw new light on the development of English glass. He has hunted through old glass lists, verified all references relating to glass, explored the columns of old gazettes, delved into old textbooks, indefatigably searched through old town and county histories, and even indulged in profound historical research to perfect the authenticity of his record. This book is a monument of erudition and scholarship.

His chief innovation is the emphasis he places on the origin and development in England of cut and wheel-engraved glass. Previous experts have as a rule treated this question as of secondary importance. Mr. Buckley also shows that the excessive glass excise of 1745-1746 exerted a great influence on the form and survival of British glassware.

The specialist and collector of glass will be interested in his account of the old glasshouses, the origin of flint glass, the advent of foreign glassmakers, the development of eighteenth century wineglasses, and the beautiful plates illustrating these treasures (several chapters are devoted to these glasses), and finally the development of engraving and cutting of glass.

The amateur collector will be more interested, perhaps, in the two-hundred plates than in the text. Ravenscroft tankards, jugs and decanters, goblets and wineglasses with diamond point and wheel engraving of the Jacobite period, Hanoverian glasses with air-twisted stems, "Bristol Privateer" glasses, Norwich glasses, "Young Pretender" portrait glasses, tea candlesticks, salvers, sweetmeat stands, cruets, bowls and middle-stands—these and many more are reproduced with an excellence and delicacy that will give the lover of old glass a delight that could be surpassed only by the actual handling of the cherished glassware itself.

THE ENGLISH INN, PAST AND PRESENT. By A. E. RICHARDSON and H. D. EBERLEIN. *J. B. Lippincott Co., Philadelphia and London. Price, \$7.50.*

WHILE not every aspect of this entertaining book makes it suitable of review in a magazine of art, it has elements which recommend it both to the architect and the student of pictorial art. The subject is developed in a manner which keeps various interests in view at the same time, those interests pertaining to architecture, social life, and literary and historic associations. The development of the inn goes back to Roman and Saxon days and assumes definite proportions by the time of the Plantagenets. One of the most interesting of all surviving fifteenth century inns is "The Angel" at Grantham, where Richard III signed the death warrant of the Duke of Buckingham. It is built entirely of stone in distinction to the half-timber structure of the Tudor period. It was in the time of Elizabeth that inns increased in both number and importance, because of the passing of monastic guest-houses.

There is a chapter on the inns of London, which, having disappeared in flames, still live in the drawings of Rowlandson, Morland, and other artists of an earlier day. The book is especially interesting for its illustrations which include many of these old drawings—Rowlandson's Dr. Syntax even makes his appearance—and with these are many photographs which bring the number of plates close to three hundred.

The chapter on inn signs musters a surprising number of famous painters among the creators of this popular and generally anonymous art. George Morland is said to have painted the sign for "The Goat in Boots" on the Fulham Road, the "White Lion" at Paddington and "The Cricketers" near Chelsea Bridge. Hogarth's "Man Loaded with Mischief" is well known, and Richard Wilson painted the sign of the "Three Loggerheads."

(Continued on page 92)



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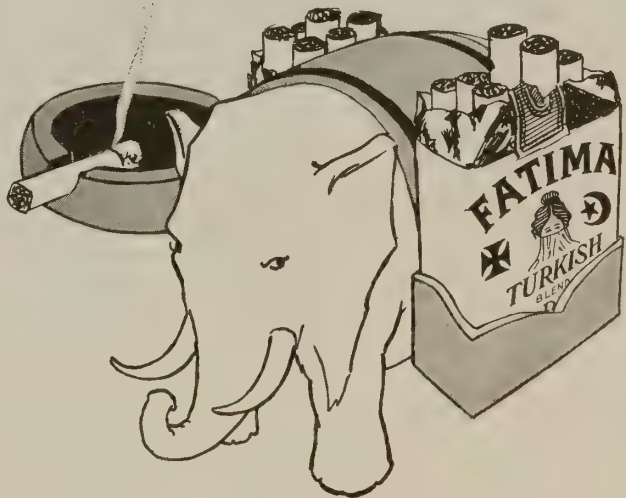
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A SHELF OF NEW ART BOOKS

(Continued from page 91)

THE ART OF WATER COLOR
PAINTING. By E. BARNARD
LINTOTT. Charles Scribner's
Sons, New York. Price \$7.50.

THIS volume is the ninth publication in the Universal Art Series edited by Frederick Marriott. The series is one which has preserved a desirable flexibility between the point of view of the historian and the technician. There have been works on the history of landscape painting and modern sculpture in the interests of history, and on the art of oil painting and illustration to aid the student.

The latest addition to the group is written not only to serve as a practical guide to the practice of water color and to present the history of some of England's masters in that medium, but to advocate the founding of a National Gallery of British Water Color Art.

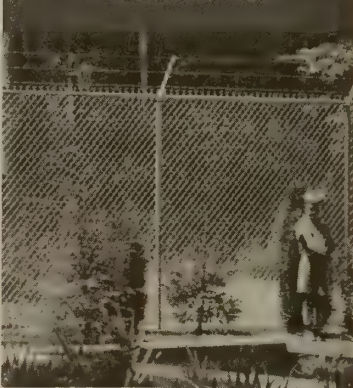
The history of the art in England begins with Paul Sandby and his difficulties in securing colors, which led him to experiment with pigments from burned peas or the incrustations of smoke on wood. The works of Crome and Cotman serve as a preliminary to the account of the men who devoted themselves more intensively to water color, Thomas Girtin, Turner, William Muller, David Cox, and Sargent. There are about eighty illustrations in black and white; the majority by English artists.

THE TECHNIQUE OF WATER
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RICHMOND, R.B.A., R.O.I.,
and J. LITTLEJOHNS, R.B.A.
Isaac Pitman and Sons, 2
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Price \$6.00.

CENNINO CENNINI demonstrated several hundred years ago how charming a text-book of art may be, although it must be admitted that he was aided in this success by his material, for there is probably no other subject than art whose text-books may be read so profitably or so easily by the layman. While the present volume is written solely for those who intend actually to paint, those who approach art from the appreciative side will be interested in the very exact descriptions of technical processes.

The authors do not commit themselves in favor of any one method, or combination of methods. They are content to indicate the variety of possible effects and encourage the student to experiment for himself. Thirty-one illustrations in color from paintings by the co-authors explain visually the various processes. These artists also wrote "The Art of Painting in Pastel."

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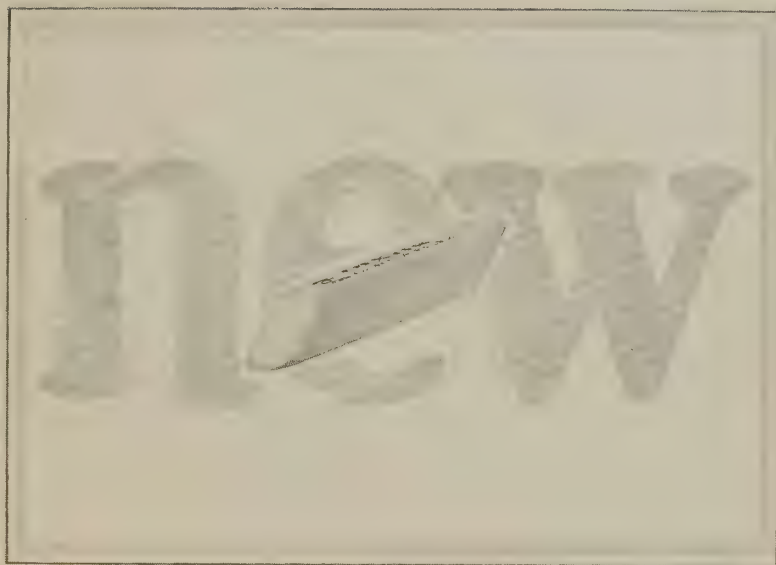
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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Old English sporting prints and antique furniture, through June.

Anderson Galleries, Park Avenue and 59th St. Spring Exhibition of the Salons of America, to June 5.

Babcock Galleries, 19 East 49th St. Summer exhibition of American paintings.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits and historical scenes.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Contemporary European and American paintings.

Durand-Ruel Galleries, 12 East 57th St. Paintings by the French Impressionists.

Ehrich Galleries, 36 East 57th St. Paintings by old masters.

Fearon Galleries, 25 West 54th St. Eighteenth century English portraits; old and modern drawings.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Grand Central Art Galleries, 15 Vanderbilt Ave. Memorial exhibition of the paintings of Ben Foster; exhibition of paintings and sculpture by the artist members of the gallery.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes, Chinese sculpture; bronzes by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Recently installed Spanish murals by Sorolla.

D. K. Kelekian, 598 Madison Ave. Persian pottery, Siamese sculptures, archaic Greek marbles and other antiques.

Kennedy Galleries, 693 Fifth Ave. Old English prints.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

Kleinberger Galleries, 725 Fifth Ave. Old Dutch and Italian masters.

Kleykamp Galleries, 3 East 54th St. Chinese paintings, sculpture, potteries and jade.

Knoedler Galleries, 14 East 57th St. Eighteenth century English paintings and modern drawings and etchings.

Kraushaar Galleries, 680 Fifth Ave. European and American paintings; sculpture by Bourdelle and Lachaise.

John Levy Galleries, 559 Fifth Ave. European and American paintings.

Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave. Eighteenth century English paintings and art objects.

Macbeth Galleries, 15 East 57th St. Paintings by American artists.

Metropolitan Museum. Recent accessions. Branch museum, "The Cloisters," open at 191st St. and Fort Washington Ave.

Milch Galleries, 108 West 57th St. Paintings by Hassam, Melchers, Henri, Bellows, Speicher and others, to June 15.

Montross Galleries, 26 East 56th St. Paintings by modern American artists; pottery by Varnum Poor.

New York Public Library, 42nd St. and Fifth Ave. Jewish manuscripts; portraits from the Beverley Chew bequest.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures, etc.

Ralston Galleries, Hecksher Bldg., 730 Fifth Ave. Barbizon and American paintings.

Rehn Galleries, 693 Fifth Ave. Oils and water colors by American artists.

Reinhardt Galleries, Hecksher Bldg., 730 Fifth Ave. Paintings and drawings by old masters.

Salmagundi Club, 47 Fifth Ave. Summer exhibition, to October 15.

Schwartz Galleries, 517 Madison Ave. Old and modern etchings.

Scott and Fowles Galleries, 667 Fifth Ave. Eighteenth century English paintings and modern drawings and sculpture.

Jacques Seligman Galleries, 705 Fifth Ave. Gothic art, eighteenth century paintings and drawings.

Wildenstein Galleries, 647 Fifth Ave. Eighteenth century French paintings and drawings.

Max Williams, 538 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Ancient Chinese and Japanese art.

Howard Young Galleries, 634 Fifth Ave. European and American paintings.

CONCORD

Concord Art Association. Exhibition of oil paintings and sculpture, through June.

PHILADELPHIA

Philadelphia Art Club. Exhibition by members, to October.

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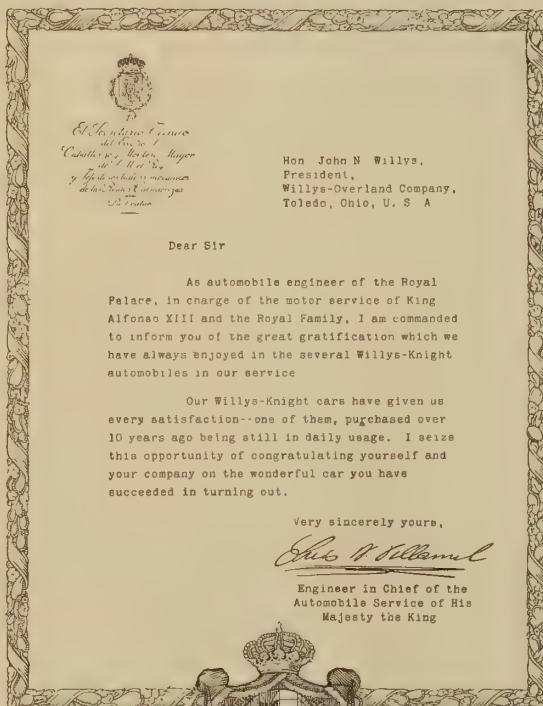
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JULY
1926

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The Cover, "Madame DuBarry," is by Vigee Le Brun, Courtesy of M. Knoedler and Company

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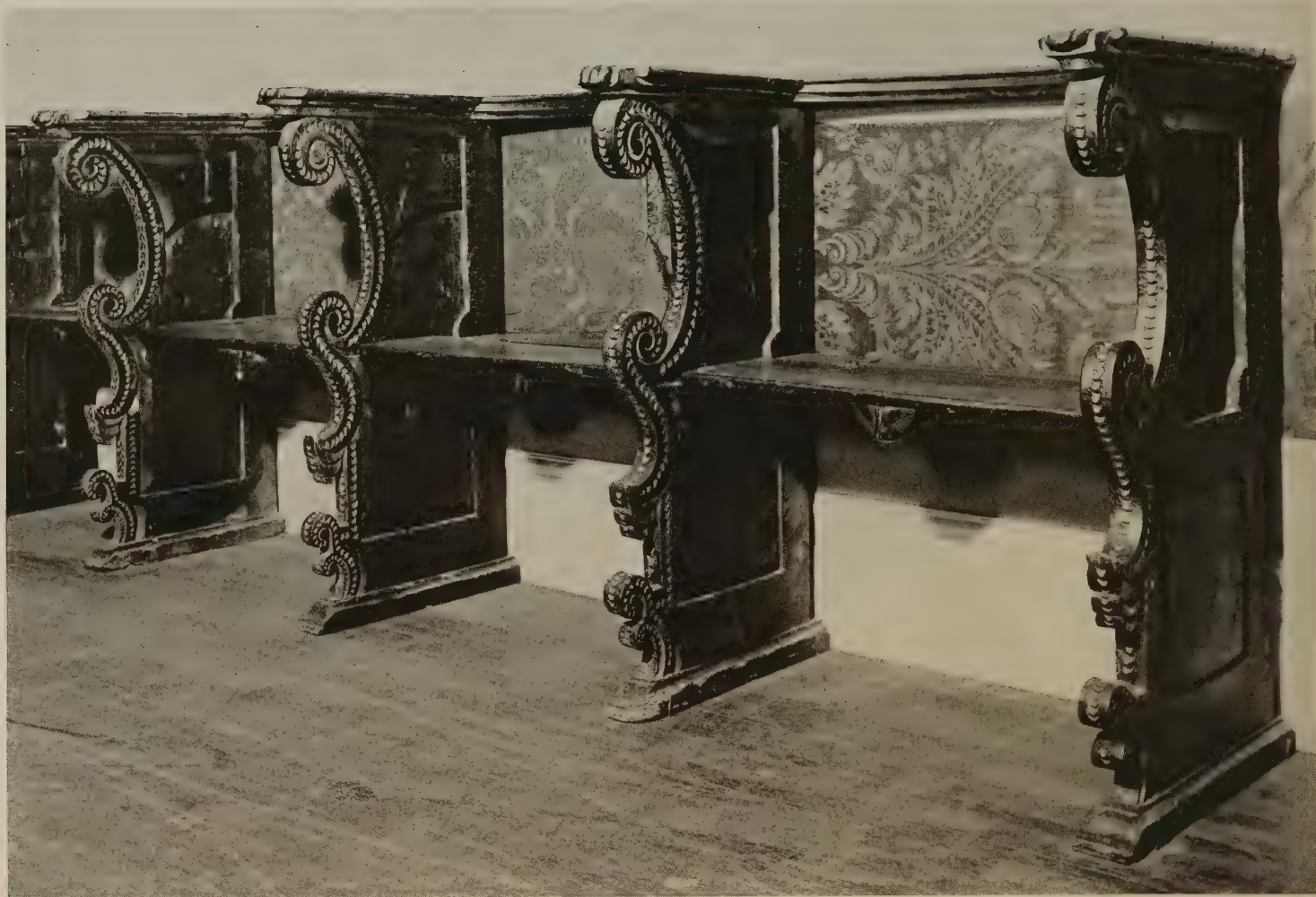
WORKS OF ART

ANTIQUE TAPESTRIES

FURNITURE · TEXTILES

AND

DECORATIONS



Courtesy of Francisca Reyes

CHOIR STALLS WHICH ARE TYPICAL OF CHURCH FURNITURE OF THE SIXTEENTH CENTURY. THE SEATS ARE ATTACHED ON HINGES SO THAT THEY CAN BE TURNED UP AND THUS ENABLE THE OCCUPANTS TO STAND WITHIN THEM AS THEY SING

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

DURING the Moorish occupation of Spain all of Andalusia, extending to and including the Sierra Nevada mountains, was practically covered with walnut trees. The invading army made good use of this wonderful forest and behind the huge trunks their snipers found safe hiding places from the Spaniards who were attempting to regain their former possessions. This hide and seek game prolonged the war and took heavy toll of Spanish lives and it is for that reason that Ferdinand and Isabella, when they finally succeeded in delivering the country by chasing the stealthy Moors across to Africa, issued a royal decree as a safety and preparedness measure ordering all the walnut trees cut down.

This sacrifice resulted in such an extraordinary abundance of walnut wood that it was actually used not only for everybody's furniture rich and poor alike, but for every purpose for which wood could be utilized. Such prodigality partially accounts, perhaps, for the massive construction of the furniture of the period and the solid thickness of the different parts as well as for the wide diversity of design and workmanship, ranging from painstaking elaboration to stark crudity. Incidentally, it is interesting to recall apropos of the vanished walnut forest, that at Lanjaron, a city on the way from Granada to the Sierra Nevadas, there is to be seen an enormous walnut tree which tradition claims was spared from the wrath of the sovereigns and the devastation of war. It is a very imposing spectacle to the passerby and its history and proportions add to the grandeur of its impression. The tree is still growing and producing delicious nuts. Standing alone in its magnificence, a sentinel of past ages, it requires the outstretched arms of eight persons to encircle it.

Another relic of that famous forest is represented by the

rare Spanish choir stalls illustrated here. The sculptured beauty of the dividing panels, the patina and the massive construction, are typical of the early sixteenth century. In that day artists of all kinds did their best work for the Church, used their best materials, and gave freely of their time and genius. Of all ecclesiastical furniture the choir stalls were considered the most important and were generally the most artistic and impressive. They are eagerly sought by collectors, and are seldom found now in the original size having been separated, one from the other, for modern use. Those pictured here are on exhibition at the establishment of Francisca Reyes and represent only half of the original size. The other six stalls having gone to grace the palatial home, almost completed, of Myron C. Taylor of New York City. The seats are attached on hinges and can be turned up, enabling the chanting "canonics" to stand within them while singing their prayers.

THERE was never a time, as far as records show, when the art of batik did not flourish in Java, serving the native in many capacities as a medium for artistic expression. The aristocracy of the land arrayed itself in batik silk of softest texture, designed to denote variations of rank; the humblest peasant went his way in a single garment of batik cotton, no less beautiful in color and no less Javanese in conception than the sumptuous garments of his wealthy brother. In this way the classic folk lore of the country was, and still is, interpreted by one generation for the next.

The modern native method of doing the work differs very little from that of long ago. The original tool, the "tjanting," is still being used, and it is a confusingly elaborate process, too intricate for description and too tedious and

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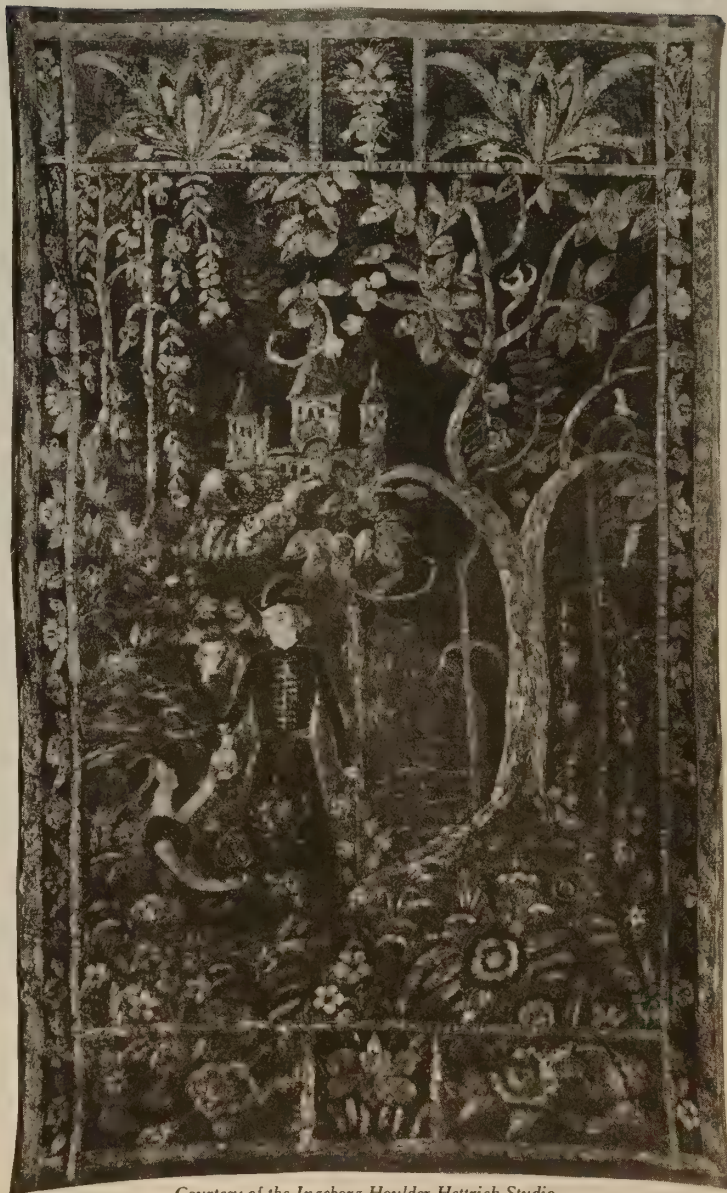
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painstaking for the conception of time-saving moderns. European and American ingenuity has greatly simplified the procedure; but even so, real artists in batik have perfection of design and craftsmanship as their only standard, and utterly disregard the time spent at their work. The result is that the best modern product is worthy of its inheritance. There have been efforts made to manufacture batik which have resulted in its abuse as an art, but fortunately for its ultimate survival, it is not and can never be a manufactured article. Its production requires much technical knowledge, a true color sense, and the patient and individual touch of human hands.

Because of the earnest and enthusiastic efforts of its artists and devotees, batik has of late years come into its own as a fine art in this country, and many sophisticated critics rank it with painting and tapestry. In this connection one recalls that Dijesselhop, the noted Dutch artist and batik, considers batik, for himself, a better medium of expression for mural decoration than either oil or water color painting. The batik panel shown here is of silk, the work of Ingeborg Houlder Hettrick, and is now on exhibition in her New York studio. It was inspired by a Gothic tapestry, and is entitled "The Land of Plenty." The design is exceptionally fine and well balanced; the perspective is excellent; and the old blues, greens, and yellows fade into each other with a perfect semblance of age. The height is five feet, and the width three feet.

COCK fighting is perhaps the oldest sport that is known. It flourished three thousand years ago, and possessed at one time or another the love of practically every country in the world, with the notable exception of Germany. And it is not only old, but for a long and glorious day it was considered most honorable, the sport of gentlemen, having moral values and an ethical code of its own. There were many at that time who claimed that it promoted every manly virtue. For instance, the wise Themistocles made it obligatory that young soldiers of Greece attend cock fights in order that they



Courtesy of the Ingeborg Houlder Hettrick Studio
THIS BATIK PANEL IS ENTITLED "THE LAND OF PLENTY"



Courtesy of Schmitt Brothers
CHAIR FROM THE OLD COCK-PIT AT ETON

"might learn from the birds the necessity of skill and courage, and the will to struggle even to the death." The sport was introduced into Rome from Athens about 471 B.C., whereupon the great men of the Eternal City adopted it as their favorite amusement, at the same time regarding it in the light of a political institution. Caesar was a lover of cocking, as were also Mark Antony and Octavius, and tradition has it that they often settled serious disputes and weighty matters by the result of a cock fight.

Cocking was popular in England before the Roman invasion, and it is on record that nearly all English kings encouraged it aside from their personal enjoyment of the exciting sport. Henry II was its great supporter, but it was Henry VIII who founded the famous royal cock-pit where the proud birds fought amidst surroundings fit for the most renowned actors. Not so many years ago every noble family in England had its game cocks, and perhaps to the Twelfth Earl of Derby belongs the title of Britain's greatest cocker. It was he who established at Preston the largest and most luxurious cock-pit in the kingdom,

and there foregathered "the gayest, the bravest, the best." The game was played without referee or umpire, and it was a point of personal honor with the "masters of the match" that they adhere rigidly to the simple rules. Thus it was entirely a "gentleman's" game.

It should also be borne in mind that the requisites of a good fighting cock were "aggressive courage, a gameness that keeps on trying while life remains, a cock who with his last gasp will raise his head and peck." It was said with admiration, "To such a bird one may well uncover, whether he win or lose." These fighting cocks were considered aristocrats, in the best sense of the word, as much even as those of their backers who emanated their example. We should, therefore, not be much surprised that there was a very general belief in the beneficial influence of the intrepid cock, or marvel that cock-pits were established all over Britain, even at the seats of learning. The chair illustrated was taken from the cock-pit at Eton, and is exhibited by Schmitt Brothers,

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PORTRAIT

Courtesy of P. Jackson Higgs

JUSEPE DE RIBERA

IN THIS "PORTRAIT OF A COMMANDER OF THE ORDER OF SANTIAGO," TO GIVE THE PICTURE ITS FULL TITLE, THIS SPANISH ARTIST OF THE SEVENTEENTH CENTURY HAS PAINTED ONE OF HIS FINEST LIKENESSES

INTERNATIONAL STUDIO



JULY, 1926

THE UNIVERSAL ART OF RIBERA

BY FRANK E. WASHBURN FREUND

MANY OF HIS PAINTINGS HAVE A DISTINCTIVELY AUTOBIOGRAPHICAL TOUCH ABOUT THEM, SO FILLED WITH HUMAN INTEREST THAT THEY MAKE US WONDER WHAT THIS PAINTER WAS LIKE

" . . . Spagnoletto tainted
His brush with all the blood of all the Sainted."

THESE verses from Byron's "Don Juan," ever since they were uttered by the poet who himself was the victim of adverse writings, have done the memory of Ribera, "the Little Spaniard," immeasurable harm. For in the eyes of most people all the world over, Ribera is still the painter of saints being cruelly martyred by crucifixion and flaying alive. Yet his martyr scenes are only a small part of his *oeuvre* and not by any means the most significant.

It is true that, as far as the subject matter of his paintings is concerned, Ribera paid tribute in them to the spirit of his time, that of the Baroque and the Counter-Reformation. That period was more or less the last to look with approval, even enthusiasm, on such scenes intensified by a more subtle, almost perverse psychological rendering of martyrdom in contrast to the more naive and physical one of former centuries. The soul of its people as well as their so-called leaders had been surging with wild emotions, after losing the calm and beautiful balance of mind as represented by the ideals of the High Renaissance. To illustrate the condition of things at that time with a phrase current for some years now: A static period had given place to a dynamic one. And Ribera was distinctly a dynamic character, although one who throughout his whole life struggled with all sincerity against certain dark powers within himself in order to gain that cherished balance of mind and soul.

As "Tenebroso," the painter of darkness, he began; as a painter of light he ended. The heavens themselves opened to him, and he saw with his mind's eye the

glory of the sun and its Creator and all the hosts of heaven around Him. His famous painting of "Jacob's Dream" was only an embodiment of his own dreaming; very many of his pictures, whatever their subject matter, have a distinctively autobiographical touch about them which makes them so intimate, so filled with human interest that they span the centuries and make us wonder what this painter was like.

As a matter of fact, very little is known about his life. Not even the date of his birth is certain, and that of his death has long been a matter of doubt. His modern biographer, Professor August L. Mayer, says that Ribera was born about the year 1588 in Jatiba, a little mountain place near Valencia, from where the famous and infamous Borgias came. His family belonged to the higher classes, though apparently the Riberas were not exactly rich in earthly goods. His father, in his later years, seems to have been an officer in the Spanish army in Sicily. The island at that time was considered a Spanish vice-regency.

Thus, perhaps, Ribera spent some of his boyhood in Southern Italy. In that case he must have returned to his home country early enough to study painting with Francisco Ribalda, the head of the contemporary school of Valencia, who was the first exponent of the Tenebroso school of painting there and had himself made studies in Italy where Correggio's "chiaro-oscuro" style had taken a firm hold of him, stirring something in him that had lain dormant. But, like Caravaggio, he turned the soft gradation of Correggio's "chiaro-oscuro" into the most violent contrast of light and shade, and it took his pupil Ribera years to shake himself free of this idiosyncrasy which was not entirely a personal trait but a characteristic sign of the Zeitgeist.



Courtesy of the Detroit Institute of Arts

IN THIS "HEAD OF AN APOSTLE" THOUGHT AND FEELING SEEM TO LIVE BEHIND THE FURROWED FOREHEAD AND SPEAK FROM THE DEEP SET EYES WHICH ARE SURROUNDED BY LUMINOUS SHADOW

From about 1616 Ribera can be traced in Naples, his second home, where he continued to live until his death in 1652. But before he settled down in Naples, he must have made an extensive tour through Italy studying, to good purpose, the works of the great masters of the epoch just come to a close, those of the Venetians and Correggio especially. In 1616 the Duke of Osuna was made viceroy of Naples and he became Ribera's first patron, raising him to the dignity of a court painter. The later viceroys continued these favors, especially the Count of Monterey who in 1635

ordered from him a large "Immaculada Concepcion" for a convent in Salamanca—a painting which represents Ribera's full maturity as an artist. Naturally, these signs of high favor aroused jealousy in the breasts of his Italian-born rivals in Naples: hence their nickname for him which has stuck to him ever since, *Lo Spagnoletto*, "the Little Spaniard." They did not reckon with the greatness of his mind, however, and so it has come to pass that they have been swallowed up in obscurity while the little Spaniard is still spoken of as one of the great masters not only of the Spanish but



Courtesy of Messrs. Fleischman and Company

"CLEOPATRA" SHOWS WELL RIBERA'S MASTERY OF DRAWING IN THE CAREFUL TREATMENT OF THE EYES, NOSE AND HAIR AND ALSO HIS CURIOUS WAY OF RENDERING HANDS IN A MORE PICTORIAL STYLE

also of their own, the Italian, school of that time. If I am not very much mistaken, the time is nearing when he will be recognized universally as one of the greatest masters of all schools and all time.

I will here add the few dates of interest in his life which are known. In 1626 he was made a member of the *Accademia di San Lucca* in Rome; in 1629 Velasquez, who was strongly influenced by the older man, visited him in Naples; from 1637 on he worked continuously for the Church of San Martino Sopra Napoli; in 1644 the Pope bestowed on him the "*Habito di Christi*."

Then things began to change. During the Masaniello revolt, started in April, 1647, Ribera as court painter had a rather difficult time and seems to have fallen into financial difficulties. He was forced to ask one of his patrons, the Prior of the San Martino Monastery, for payments in advance. Then one of his daughters was betrayed by the young Archduke Juan de Austria, who had been sent to Naples to quell the revolt. Ribera, in one of his most famous prints, had etched him riding on a charger, proud as a young god and flooded in light like a knightly saint. And this was his reward!



Courtesy of P. Jackson Higgs

THE "BEGGAR-PHILOSOPHER," WHO HOLDS A LARGE VOLUME IN HIS HAND, SETS FORTH A REFINED AND NOBLE TYPE OF COUNTENANCE AND A REAL HARMONY OF BROWNS, YELLOWS AND GRAYS

Soon he left his place near the Palazzo Ducale and almost went into hiding near the Church of Santa Maria degli Angeli at the Posilippo. He became ill and after that he is scarcely heard of any more, some people even declaring that he had disappeared entirely. Then it was that the old man, undaunted in spirit, with his eyes still filled with a light he had conquered for himself, painted that astonishing piece of self-irony, the "Clubfoot," now hanging in the Louvre. In this a young beggar boy, standing silhouette-fashion against

the luminous sky with his crutch shouldered like a rifle, laughs at us with his ugly mouth as if uttering words of defiance.

Ribera is the most universal of the Spanish painters. His interest embraced religious subjects of the most various kinds from the representation of one saint to that of large scenes, either of a strongly dramatic nature or, as in his later years when his temperament had quieted down, more contemplative. But also mythological and historical scenes form part of his *oeuvre*,



Courtesy of the Metropolitan Museum of Art

RIBERA AVOIDED THE NUDE FEMALE FIGURE AS MOST OTHER SPANISH PAINTERS HAVE DONE. THIS "LUCRETIA," PARTLY NUDE, IS THE ONLY KNOWN REPRESENTATION BY HIM OF THIS TYPE

besides portrait-like figures and occasionally real portraits. Then again he was fond of painting animals and even bits of still life, of which the careful and at the same time virtuoso rendering of details plays an important part, as in his "Jacob Receiving His Father Isaac's Blessing" and in the "Adoration of the Shepherds," both in the Louvre, and "the Annunciation of the Shepherds" in the Brooklyn Museum. The latter is a very fine painting. Unfortunately it shows that it has suffered much from the destructive ravages of time.

He also was a first-rate etcher, although not many of his plates have come down to us. It is interesting to record that Rembrandt owned some of them and, as there are certain similarities of traits and tendencies in the art of these two great men, it is quite conceivable that Rembrandt, the younger of the two, took some useful hints from the labor of the older man—a privilege of the great because they know how to turn what they absorb into their very own, growing all the time in their own strength by this natural process.



Courtesy of the Hispanic Society of America

JUDGING FROM ITS WHOLE STYLE "THE ECSTASY OF SAINT MARY MAGDALENE" MUST HAVE BEEN AMONG RIBERA'S LATER WORKS. IN IT THE PAINTER OF LIGHT TRIUMPHS OVER DARKNESS



Courtesy of the Brooklyn Museum

CAREFUL AND AT THE SAME TIME VIRTUOSO RENDERING OF DETAILS PLAYS AN IMPORTANT PART IN "THE ANNUNCIATION TO THE SHEPHERDS," WHICH HAS SUFFERED FROM THE RAVAGES OF TIME

As a matter of fact, Ribera's etchings are a kind of preparation for his paintings. It was a long time before he could shake himself quite free in his paintings from the tenebroso style of his early training, while his etchings are an advance guard in his hard fight for the conquest of life, and in them he triumphed over the shadows of night much sooner than he did with his brush.

One of his representations of saints soon became a great favorite with the public and, consequently, with many imitators as well, no copyright being in force at that time to protect the spiritual as well as financial interests of the artists. The picture was called "The Repentant Peter." But the saint whom Ribera painted again and again throughout his whole life was St. Jerome. He was a saint after his own heart. In him he could express all the religious fervor without which he would not have been a real Spaniard of the seventeenth century; but the contemplative side of his nature also found an exponent in this saint who, like Ribera himself in his last years, went into retirement in order to find his own soul.

Of his "Immaculada Concepcion," which shows no trace of Murillo's sentimentality, we have already spoken. We can picture it to ourselves to a certain extent by looking at a somewhat similar work of his,

"The Ecstasy of St. Mary Magdalene," which, happily, hangs at the Hispanic Society of America. Judging from its whole style, it must have been painted a few years later. No tenebroso painting this! It is an ecstasy of light which Ribera discloses to our eyes and with which he draws us irresistibly up to follow his saint to the higher spheres. Then he paints his famous "St. Agnes" in Dresden. This picture of the saint with her beautiful hair draped around her, to whom an angel brings a sheet with which to cover herself, is a veritable hymn to light. The painter only saw with his mind's eye a beam of light streaming down from heaven; this must have been the first conception of the picture when he was asked to render this subject in paint. In it the painter of light celebrates his triumph over the powers of darkness.

The crowning achievement of all is Ribera's last great painting on which he worked, on and off, for more than twelve years. It is his "Communion of the Apostles" in the Church of San Martino Sopra Napoli, begun in 1637 but only finished in 1651, a few months before Ribera laid down his brush forever. In this painting the face of Christ, a real revelation in its nobility yet humility and its loving kindness and understanding, is

(Continued on page 89)

MEDIAEVAL ENAMELS IN MODERN COLLECTIONS

BY JULIAN GARNER

THE LIMOGES, MOSAN AND RHENISH SCHOOLS PRODUCED FIRST, CHAMPLEVÉ, AND
LATER, PAINTED ENAMELS, WHICH ARE PRIZED BY OUR MODERN CONNOISSEURS

THE modern collector's interest in the small but exceedingly precious object of art has sometimes been attributed to the curtailed space of the modern home; but it would be nearer the truth to recognize that in the past few decades the American collector has developed the sophistication of taste necessary to their appreciation. The object that is small, beautiful and costly; that contributes nothing to the general effect of the interior but much to the owner's personal enjoyment; that is taken out of its retirement simply to be gazed upon and put away; or at most occupies so modest an amount of space as not to attract the uninitiated—this is the object that the collector turns to late in his career. The main highway of collecting starts with painting and sculpture and leads in a little time to tapestries, furniture, wood paneling and similar manifestations of culture, and finally diverges along those bypaths whose interests are furnished by such unique objects as Moorish tiles, Palissy ware, *faïence de Saint-Porchaire*, Byzantine ivories, *carnets de bal*, or that particular aristocrat of this Lilliputian realm of collecting, the work of the mediæval enameler.

Limoges, Mosan or Rhenish enamels are by no means unfamiliar in American collections, but the field always remains an exclusive one, for the opportunity to secure fine pieces is rare and the price is high. Twenty thousand dollars is not an unusual amount for a fine example of Limoges. Mr. Morgan and Mr. Altman left some exceptional pieces to the Metropolitan Museum, the Morgan collection being rich in Byzantine cloisonné as well as Rhenish and Limoges champlevé of the twelfth to fourteenth centuries, while the Altman collection has some of the earliest painted enamels of which the first date from the second half of the fifteenth century. Charles P. Taft of Cincinnati has a number of enamels of the earlier periods and the Cleveland Museum has one of the finest pieces of Limoges in existence in a cross of the close of the twelfth or early thirteenth century from the Spitzer

collection. The late Enrico Caruso collected enamels, chiefly the later painted enamels; Pierre Raymond, a sixteenth century artist, was well represented in the Caruso collection. One of the plaques reproduced here, oblong in shape and having portraits of three of the Apostles, a thirteenth century Rhenish work, has lately been acquired from the famous Chalandon collection by a New York connoisseur.



LIMOGES CHAMPLEVÉ ENAMEL, CHALANDON COLLECTION

For more than a hundred years after the painter had left behind him the traditions of Byzantine art, the enameler was faithfully preserving them. Toward the end of the fifteenth century when painted enamels first appeared in the work of that mysterious figure Monvaerni, whose name may represent either an artist or a school, enameling began to follow the main course of pictorial art and also to copy woodblocks or pictures. The enameler became simply a copyist and was no longer a designer and the art deteriorated. But during the period when the Byzantine style dominated champlevé enamels, the artist was both artist and craftsman, making his design, preparing his metal and colors and firing them. His work includes some of the finest monuments of the Byzantine style that have survived to the present day. It is not surprising that when these enamels not so long ago began to attract the attention

of connoisseurs, after a long period of neglect, they were first considered actual Byzantine works and were so catalogued even in museums. Limoges had at that time been associated for several centuries only with painted enamels and even the memory of the day when champlevé and *basse taille* prevailed (the day of the Byzantine in design) had been quite forgotten.

There were three great centers of production of mediæval enamels: Limoges in France, the Meuse valley with Liège as the center, and Cologne in the Rhineland. The latter two, being so close together, produced works closely related in manner. Champlevé seems to have been developed first at Limoges. It was a process which

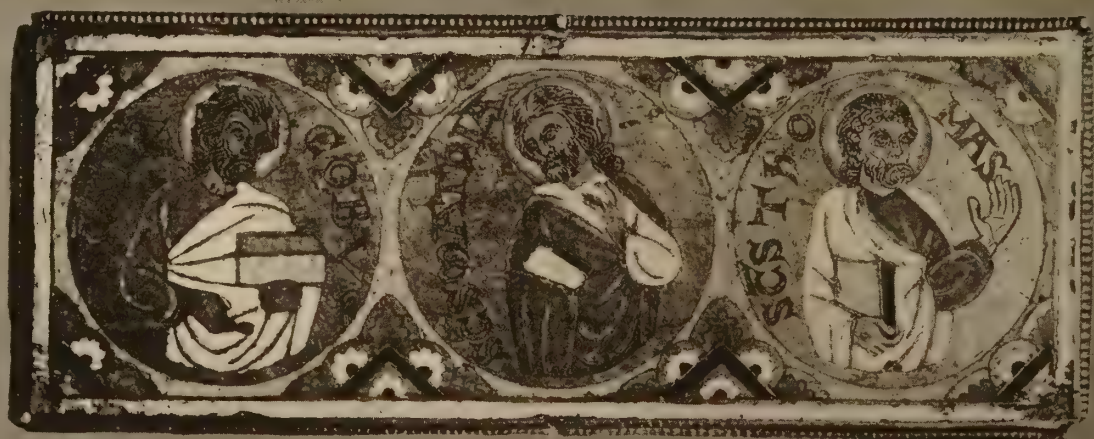


PAINTED ENAMELS APPEARED IN THE SECOND HALF OF THE FIFTEENTH CENTURY. THIS "EMTOMBMENT," BY THE SO-CALLED MONVAERNI, IS AN EARLY LIMOGES PIECE FOUND IN THE FAMOUS CHALANDON COLLECTION

was invented to secure the effect of Byzantine cloisonné. This cloisonné, like the Oriental cloisonné from which it was derived, made use of little wires of gold attached to a gold surface to outline the design. In *champlevé*, cavities were hollowed out of a copper plate leaving partitions which, when filled with enamel, outlined the design in a similar fashion to the metal cloisons.

Cellini's assumption of a Florentine source for enameling is a little vain, for while the Italians worked in niello and even *champlevé*, Limoges was the center and the source of an industry which held high honor in Europe. Cellini begins the chapter on enameling in his "Treatises on Goldsmithing and Sculpture" in this typi-

cally vainglorious manner: "As I said in the first chapter of my book, this art (enameling) was well practiced in Florence and I think too that in all the countries where they used it and pre-eminently the French and the Flemings, and certainly those who practiced it in the proper manner got it originally from us Florentines." But the tradition of enameling went back for many centuries in France, to the time when it was the land of the Gauls, even though it was not practiced continually there up until mediæval days. Philostratus, a Greek living in Rome in the third century A. D., wrote that the barbarians poured colored enamels on brass and heated them, and from the manner in which he writes it would



A POLYLOBED RELIQUARY, ABOVE, OF THE RHENISH SCHOOL, IS FROM THE CHALANDON COLLECTION. RHENISH PLAQUE, SHOWING THREE APOSTLES, FROM THE SAME COLLECTION OWNED BY A NEW YORK CONNOISSEUR

seem that the process was not known to the Greeks or Romans. Greek artists learned how to make cloisonné as a result of their contact with the East through Constantinople. The famous crown of Constantine is ornamented with cloisonné enamel. As all cloisonné was on gold and the process of attaching metal strips of gold to form the design was an arduous one, the pieces were generally small and were used to adorn various church fittings, shrines, altars, reliquaries and croziers. Champlévé enamels were larger and besides providing objects for the church were used for candlesticks, plates and other articles for domestic use.

When the wars of Charlemagne were over and a period of comparative peace was inaugurated in Europe, the arts began to develop as the Gothic style took form. No doubt enameling had not been practiced in the centuries of unrest, but it is notable that the center at which it first appeared, Limoges, corresponds with that area of western Gaul of which Philostratus spoke. The earliest example of Limoges enamel is at Perigueux on the tomb of St. Front which was erected in 1077. Archbishop Suger sent to Limoges for enamels for the church of St. Denis and orders also came from England. A witness is the statue of William de Valence in Westminster Abbey, placed there in 1129.

One of the most famous of contemporary French collections of enamels was started by Albin Chalandon of Lyons and completed by his son, the late Georges Chalandon. Several of the pieces reproduced are from this collection, such as the Rhenish plaque



Courtesy of the Metropolitan Museum
"THE ANNUNCIATION"; MOSAN PLAQUE, TWELFTH CENTURY

Several *gemellions* from the collection furnish an instance of a secular use of Limoges. These plates were for food, and there was also another form, having a small spout at the side, which was used for drinking soup in the days antedating spoons. The *gemellions* which are illustrated have the background in enamel and the figures, which are in reserve, are gilded. The process is one which was employed during the late thirteenth and fourteenth century; the earlier enamels left the background gold and enameled the design. When figures were used which were in high relief these were cast separately and

attached to the background. An example is the figure of Christ, from the Spitzer collection, on the first page of this article.

The cross of Limoges in the Cleveland Museum is an early thirteenth century or possibly a late twelfth century work, and formerly in the Spitzer collection. It is composed of five plaques, the one in the center being a complete cross in itself and the end pieces adding the two angels above, the Virgin and St. John at the sides and St. Peter at the foot.

With the second half



Courtesy of the Metropolitan Museum
"THE NATIVITY"; MOSAN, FROM A PORTABLE ALTAR

of the fifteenth century a new process, that of painting in enamel on a smooth copper surface, came into vogue and was quickly carried to a point of perfection in both Italy and France. No longer were compartments hollowed out for the enamel but the flat surface was prepared with a coating of some dark color, black, brown or red, and the design developed in opaque layers of lighter colors, leaving the dark lines to define the figures in the manner that the metal had done with *champlevé* or *cloisonné*. Its first manifestation was in the beautiful plaques by the so-called Monvaerni, whose actual identity as an artist has been both vigorously disputed and upheld. Whether the name belongs to a man or to a school, there is a very beautiful and easily distinguished class of subjects which group themselves under the name Monvaerni. The "Entombment" reproduced is in the Chalandon collection and there is a "Crucifixion" in the Morgan collection. The style relates itself, by its intense sincerity and poignant emotion, to the early Flemish and Walloon paintings even though it does not copy them. While the Monvaerni type of painted enamel prevailed and the artist was the originator of his own design, all went well; but the disadvantage of the process was soon apparent, for it placed enamels in the main channel of pictorial



Courtesy of the Cleveland Museum

LIMOGES CROSS FROM THE SPITZER COLLECTION

art. Enamels were overtaken by the prettiness and insipidity that became evident in painting and also the enamelers became simply copyists of paintings and woodblocks and no longer maintained their dignity as originators of their designs. While the later enamel painters—Pierre Raymond, Penicault, and Leonard Limousin—were highly honored in their own day, modern connoisseurship has singled out for favor those unknown craftsmen of an earlier day who did such work as is reproduced here. It is worth noting that in the sixteenth century three great Gothic arts declined and all for the same reason: the copying of pictorial art. These arts were tapestry weaving,

glass painting and enameling. While they remained independent, as they did in the early Gothic period, they maintained a strong vitality, but when they began to make servile imitations of paintings they lost their individuality and beauty. They not only became enervated by the rococo influences which made the style of the arts of the seventeenth and eighteenth centuries less important aesthetically; but, because a premium was no longer set upon the originality of the artisan-artist, the same class of worker was no longer attracted into these crafts. The great period of tapestries, of glass and of enamels was over with the fifteenth century.



LIMOGES GEMELLIONS, CHALANDON COLLECTION. MOST ENAMELS WERE FOR THE CHURCH BUT CERTAIN OBJECTS, LIKE THESE PLATES, WERE FOR DOMESTIC USE. BACKGROUND OF ENAMEL AND FIGURES IN RESERVE



SIGNIFICANT DETAIL IS PRECISELY DEPICTED IN THIS DRAWING OF "WHALING SHIPS, NEW BEDFORD, MASSACHUSETTS"

EARL HORTER'S ACHIEVEMENT IN PENCIL

BY ROBERT ALLERTON PARKER

THE DRAWINGS OF THIS SELF-EDUCATED AMERICAN ARTIST REVEAL
THE VARIED POTENTIALITIES HIDDEN IN THIS HUMBLE ART MEDIUM

DRAWING is a passion to the draughtsman, someone has rightly said, just as color is to the colorist. Great things are accomplished in art when the artist meets his proper medium and falls in love with it. Certain painters express their passion for pigment, their delight and their ecstasy in putting paint on canvas. Their work possesses a quality of life, of warmth, of radiance that is lacking in the work of men who have never quite completely found themselves in any medium. Ingres's passion was for drawing, and even in his paintings he remained essentially the draughtsman. Michelangelo's true medium was sculpture—he confessed that it was an art superior to mere painting—so that even in his paintings his feeling for sculpture predominates. We might go through the list of masters old and new and we would find that every true artist finally finds himself

at home in some particular medium. Because of his individual rediscovery of his medium his work endures.

Earl Horter has rediscovered the lead-pencil. Among contemporary American artists, he has in a sense made this medium his own. Evident in his drawings is the artist's delight in this discovery of the hidden potentialities of the pencil. So concretely has he expressed this pleasure that the spectator is induced vicariously to share it. They are not the preliminary rough sketches of the painter, mere linear notes which take us into the workshop of the creative imagination; they are complete in themselves, successful because they bring into expression the intrinsic richness of a sensitive and spontaneous instrument. They never expose any lack of confidence in the possibilities of the pencil itself.

Perhaps if Earl Horter had spent years studying in



THIS SKETCH OF "BRIDGE ACROSS TAGUS, ROME" SEEMS TO SUGGEST THE VERY ESSENCE OF THAT CITY. IT IS ONE OF AN INTERESTING SERIES OF ARCHITECTURAL STUDIES OF CHARACTERISTIC CITIES AND TOWNS IN EUROPE

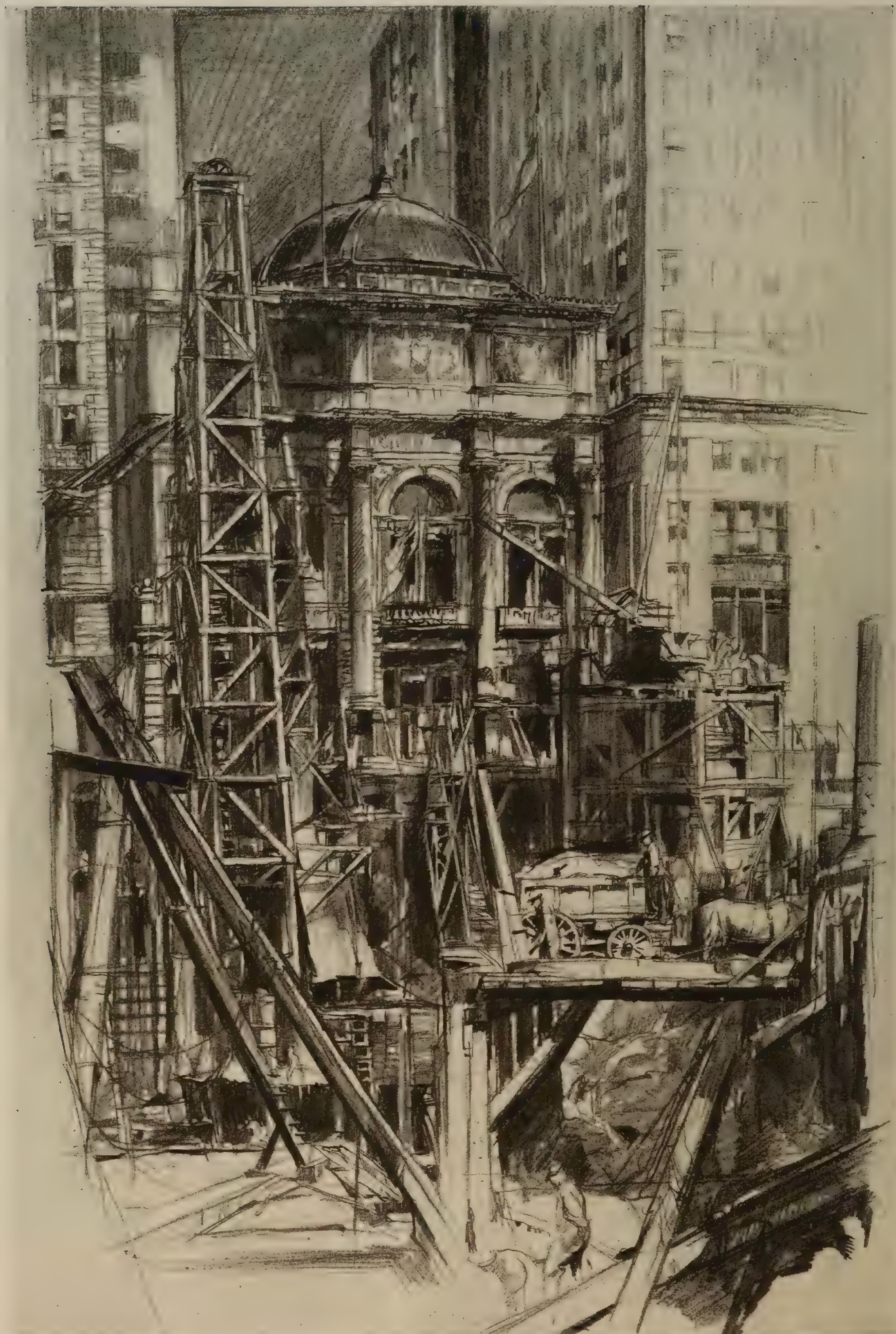
art schools and academies, he would have learned to disdain what is so mistakenly termed a "lesser" medium. He might have been tempted to plunge, as so many young students plunge, headlong into the intricacies of painting. He might have joined in that endless and aimless proliferation of easel paintings, among which the infantile mortality rate is so tremendously high. But, fortunately for his personal development, he never attended an art school a single day of his life. As a youth he started designing for a commercial engraver—his initiation into art was a humble one. He began first of all, after a period of apprenticeship, with the meticulous task of designing bank-notes. The step from this work,

invaluable in exacting the discipline of precision and accuracy, to the field of commercial engraving and designing, was a natural and a logical one.

The young Philadelphian, putting his best effort into the exigent commercial task before him, never felt the necessity of academic training. But his interest in art, nevertheless, was an absorbing one. He haunted museums and galleries; and because his natural talent was for draughtsmanship, he was inevitably attracted to the drawings of the old masters. The daring directness of Rembrandt, expressed in his etchings and pen drawings, made a powerful appeal to Horter, as did the powerful and elastic line of Albrecht Durer. Horter's interest,



THE ATTEMPT TO EXPRESS AN INFINITE VARIETY OF DETAIL BROUGHT THE DRAUGHTSMAN TO A FULL REALIZATION OF THE SCALE OF HIS INSTRUMENT AS SHOWN IN THIS PENCIL DRAWING OF "EXCAVATION, NEW YORK"



DURING HIS EXPLORATIONS OF MANHATTAN, EARL HORTER MADE THOUSANDS OF SKETCHES WHICH HE LATER DEVELOPED IN HIS STUDIO AT HIS LEISURE. THIS HE CALLS "CLEARING HOUSE, CEDAR STREET, NEW YORK"



IN THIS LATER DRAWING OF "MUNICIPAL BUILDING" WE FIND A GREATER EMPHASIS OF SALIENCE AND A MARSHALLING OF ALL PICTORIAL ELEMENTS TO ACHIEVE A DISTINCT UNITY OF IMPRESSION



"THE BRIDGE OF THE TOMBS" IS A DRAWING WHICH THE ARTIST MADE WHILE ON A ROVING COMMERCIAL COMMISSION TO WANDER THROUGH EUROPE AND DRAW WITH A LEAD PENCIL ANYTHING THAT APPEALED TO HIM

moreover, was predominantly in architectural subjects, so that he was naturally attracted to the architectural studies of Carpaccio. To the young student, this Venetian managed somehow to infuse into these studies of building a quality that could only be described as dramatic. He began to realize, also, that even in the limited medium of black and white, it was possible to evoke color, and to suggest the vibrant play of sunlight and shade. Piranesi evoked for him the pompous grandeur of past centuries; while the melancholy intensity of Meryon showed the youthful explorer how completely, with no sacrifice of fidelity to facts, an inner mood could be externalized.

About him, in Philadelphia and New York, he saw new cities emerging out of the shells of the old. Here was an opportunity for a draughtsman, an opportunity as thrilling as any that was ever proffered to Piranesi, Carpaccio, or Meryon. To depict this tremendous epic of new cities, emerging full-grown out of the chrysalis of the old—this epic of industry and power made a tre-

mendous appeal to this pencil artist. The opportunity to record this would come; in the meantime he kept on with his immediate commercial work, never feeling that this was detrimental to his own development as an artist, but that through it he would progress to more interesting things.

The opportunity to do the thing nearest his heart came suddenly, unexpectedly, from a source he could not have anticipated. The ambitious young commercial artist was awarded a commission to do a series of drawings depicting the changing architecture of New York City. There were no restrictions; on the contrary, he was encouraged to record with his pencils any aspect of the changing colorful scene that appealed to him. It was one of America's "heartless," "soulless" corporations, which ordered this series of drawings, and thus, in its impersonal fashion gave the draughtsman his first great opportunity.

Certain it is that without this initial impulse, without the stimulation of this commission, Earl Horter may



EVIDENCE OF THE UNIFORMLY HIGH QUALITY OF ARTISTIC ENDEAVOR THAT MAY BE ATTAINED THROUGH THE MEDIUM OF THE PENCIL IS AGAIN SEEN IN THIS PICTURESQUE DRAWING OF "OLD HOUSES, PHILADELPHIA"

never have arrived at a complete comprehension of his medium. During his explorations of Manhattan, his habit of setting down notes of various spots, of making thousands of sketches, and in attempting to express for reproduction an infinite variety of detail, brought him to a full realization of the scale of his instrument, the almost endless gradations possible within this range. Line, he discovered, might be of the most incisive sharpness, and thus suitable for the suggestion of the underlying structure of New York buildings; and this line might be varied with the broadest flattest strokes by which flat planes and heavy volumes might be placed in contrast to the finest line.

Since that first commission he has gone far in the development of his medium; but it is still, as the accompanying illustrations so eloquently demonstrate, the wide range of his "scale" that renders his work so worthy of constant study.

To one who follows the progress of this talent from the earliest drawings of the Edison commission through

the years until his most recent work, there becomes evident a gradual though pronounced liberation from the bondage of the mechanical and an ever-increasing freedom of expression. This does not mean that he had evaded his responsibility in depicting significant detail; but in the later drawings we may find a greater mastery in the suggestion of detail, a greater emphasis of salience, and a marshalling of all the elements to achieve a distinct unity of impression.

Nor does this mean that Earl Horter has become one of those artists who simplify or eliminate to the point of unintelligibility. On the contrary, he insists in his work that fineness and delicacy of detail, in which the great masters of the past delighted but which is so little appreciated today with the current vogue for simplification, are not necessarily old-fashioned. Intelligent exactitude, the precise depiction of those chance details which contribute to a scene its essential individuality and flavor, is a quality as essential to competent draughtsmanship as the elimination of the unimportant

and insignificant which works for the destruction of pictorial unity.

Concerning the commercial aspect of his work, this artist expresses challenging views. The question, as he looks at it, is this: Can the use to which a work of art is put, upon its completion, affect its intrinsic merits? He answers this in the negative, asserting that it is predominantly the attitude of the artist himself toward his own work which, in the final analysis, determines its quality. The man who despises the task set before him, or who looks upon it as a purely commercial job, is almost inevitably bound to turn out inferior second-rate work. Whereas, if he look upon each new job put before him as a renewed opportunity to do his best, it is his contention, his personal quality will in the long run be recognized and appreciated. It will infuse even into the least interesting of tasks a quality that will lift it above the level of mere hack work. He believes that most of the great art of past ages was not produced "in a vacuum," but was the outgrowth of social necessity, and destined to serve as definite and concrete a usage as the advertising drawings and paintings of our own era. Advertising, to conclude, is no limitation upon the full expression of American artists; on the contrary, it offers them opportunities in a new field, the full possibilities of which have as yet scarcely been surmised.

These drawings of Horter's stand as evidence of the uniformly high quality of artistic endeavor that may be attained within this field. Among the most noteworthy, perhaps, are those of a series of architectural studies of Old World cities and towns, notably those of Spain, Italy and France. The draughtsman was given a sort of



"FIFTH AVENUE AT TWENTY-FOURTH STREET" IS FULL OF COLOR

roving commission to wander through Europe and draw anything that appealed to him. In this tour of exploration, searching for the buried treasure of the picturesque, the artist was given carte blanche. There was only one restriction: that these drawings should be made with pencil. The patron in this case was a lead pencil company!

In these drawings, as the Roman sketch suggests, Earl Horter captures the very essence of the old cities he visits. He is especially skilled in depicting gaunt, decrepit skeletons of towns, accenting a quality we might almost term architectural senility, which is in such striking contrast to the soaring elasticity of the American skyscraper. In the new architecture, as depicted by Earl Horter, there is almost a sense of flight, of an exultant stretching toward the stars; in the scenes of Toledo, of Rouen, the analogy is evoked of old age crouching in an attitude

of defence against the ravages of time.

For the water-colorist and the painter, the value of the lead-pencil drawing on sketching expeditions is emphasized. He has won notable success in water-color and oils as well as in pencil. But in direct sketching, he makes a detailed drawing with color annotations, which is subsequently developed in the most leisurely atmosphere of the studio in the medium of oil or water-color.

Earl Horter has not fallen into the usual traps life sets for the unwary artist who is granted material prosperity. He has been, in the ordinary sense of the term, successful. Yet he has retained the passionate interest in art which led him at the beginning of his career to embrace each new opportunity toward development and his consuming interest has deepened with the years.

A GROUP OF GREEK BRONZE STATUETTES

BY HELEN COMSTOCK

THE GREEKS WORKED IN BRONZE BEFORE THEY USED MARBLE FOR THEIR
SCULPTURES AND ALWAYS RETAINED A SPECIAL LIKING FOR THIS METAL

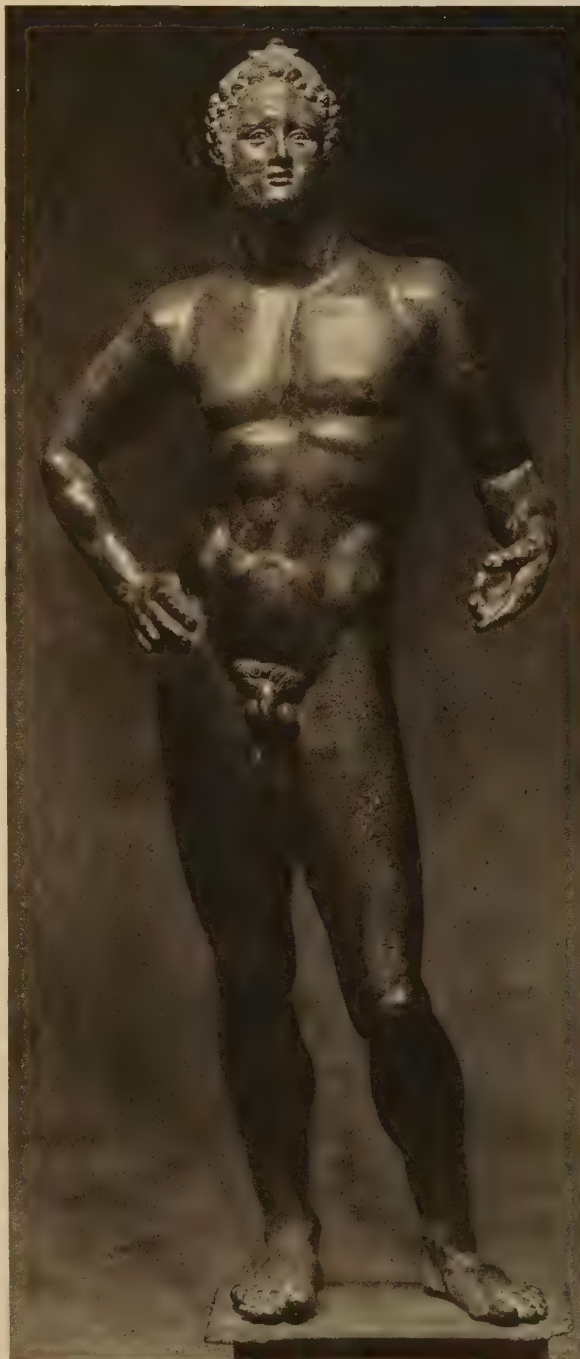
THE collectors of one age sometimes echo the interests of their predecessors of a much earlier day, but it is more frequently the case that they elect for their preference some object which was brought into being quite without reference to the furnishing of collections. Potteries made for practical use, having survived for centuries, are absolved from their original duties and are given an unbroken repose in some collector's cabinet; sculptures made for a Gothic cathedral or a Buddhist temple find their way into some entirely secular place of worship where the reverence that is given them is none the less sincere because they are no longer fulfilling their intended use. Egyptian gold jewelry, votive offerings from a Greek temple, Gothic armor—these were not made with the collector in mind but to satisfy some urgent need, whether spiritual or physical.

But occasionally the collector of today finds himself in the company of the collector of the day that produced the object of his search. This is the case with Greek bronze statuettes. They were as much esteemed by the contemporaries of the sculptors who made them as by the modern connoisseur. In the cities of Pompeii and Herculaneum—and these were almost the same as Greek cities—the houses have yielded many statuettes where it was obvious they were treated much as they would be in a modern collector's home. They sometimes had a place of honor on a pedestal, or were placed within a case, and at times were attached to some piece of furniture. Small mirrors were upheld by figures with outspread arms; and the handle of a patera was frequently formed

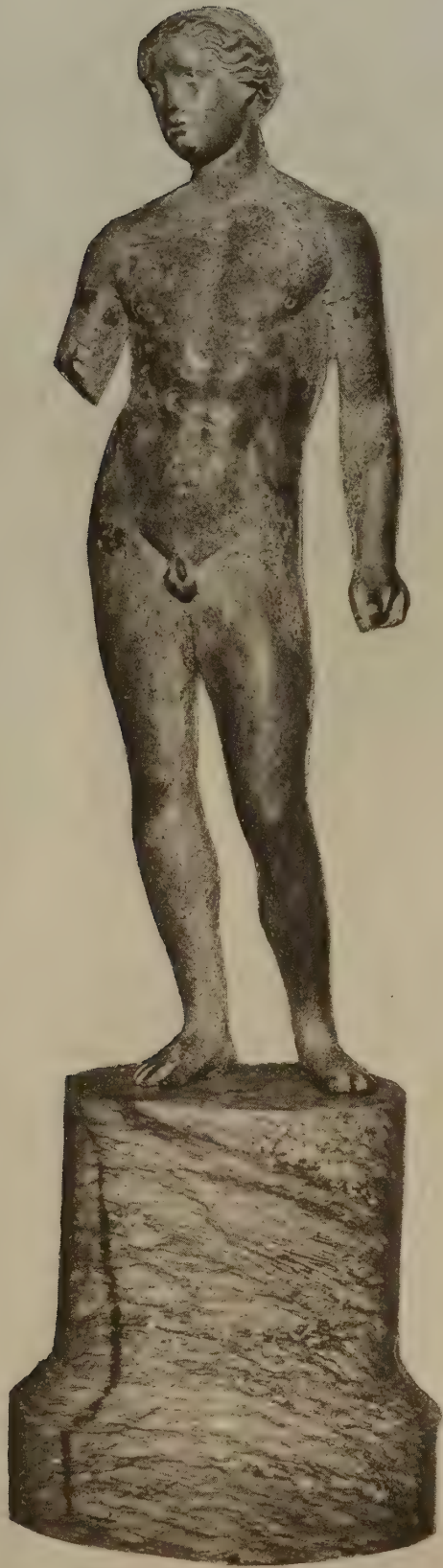
by a human figure, curved slightly and so nicely designed as to present only a smooth and interesting surface to the hand. In putting the figure to a decorative use the Greeks excelled in securing the seemingly casual by actual calculation. The decorative use of the statuette did not, of course, produce so fine a work of art as the statuette made purely for its own sake or in order to copy some greatly admired work, such as a god from the temple or a famous portrait.

Since all the great originals of the Greek sculptors have perished, except for the "Hermes" of Praxiteles, the little statuettes that give us an idea of what the great temple figures were like are especially important. The great "Athena Parthenos" of Phidias, which was considered almost as great a work as the Olympian "Zeus" that it antedated, is known to us in statuettes; and if these are lacking in majesty they at least give us an indication of the character of the original. A fine statuette in the style of the archaic period, though it may have been made much later, is the "Apollo of Miletus" in the British Museum. The original statue, by Canachos, was carried off by Darius after the sack of Miletus in 494 B. C. and was not returned until after the Macedonian conquest of Persia almost two centuries later. It is probable that this statuette was one of many executed out of gratitude for its return. The figure has the customary archaic rigidity which was a quality resulting no more from lack of knowledge than from intention to express only the most ordered of structural relations.

Not only were the statues of the gods perpetuated in these



Photographs by courtesy of Dr. Joseph Hirsch
PROBABLY SELEUCIS IV, POSED AS HERCULES



STATUETTE OF APOLLO FROM SOUTHERN MACEDONIA. THE EYES, AS WAS FREQUENTLY THE CASE, ARE OF SILVER AND THE DIADEM AND BREAST ARE INLAID WITH SILVER

miniature presentations, but great portraits were also given their share of admiration by being copied. An instance is the portrait of Demosthenes shown here, which is after the famous statue by Polyeuctos erected in the market-place in Athens in 280 B.C., just forty-two years after the orator's death. The statuette is animated with the dignity of the larger work and has presented with great forcefulness the somber, courageous, embittered and yet kindly face. The spare, gaunt body suggests the physical weakness which was his to overcome; the face and bearing are those of one who has seen a beloved cause fail; but the failure, being more than a personal one, makes him seem more than a single individual. He personifies the struggle of the best in the Athenian spirit in the face of defeat. It was said that his words were more feared in Macedon than the armies of Greece, and well they might be, for it was only the force of his word that seemed to have power to unify the Greek cities against their northern conqueror. He failed, but he succeeded well enough to make himself cordially hated by three Macedonian kings and was finally forced to fly before the vengeance of Antipater. Having come to the temple of Poseidon on the island of Calauria he took poison. On the base of the statue which was raised to him at Athens was this inscription: "If thy power, Demosthenes, had been as great as thy spirit, never had Hellas bowed before the Macedonian sword."

There are known only two full length copies of the work of Polyeuctos in the size of the original; one of these is in an English private collection and the other is in the Vatican, where it has been since 1823 when Pope Pius VII purchased it from the Villa Aldobrandini at Frascati. It had been in that collection since 1709, but before that time its history is unknown. It is two meters in height and the smallness of the head in relation to the body made Demosthenes seem much taller than this statuette. In this his head is bent a little more to the right than in the bigger work. The posture is said to have been typical of Demosthenes, with hands clasped loosely in front of him, but it seems to be a characteristic which has encroached on symbology, for there is something in the gesture that suggests resignation after a long and bitter struggle. This bronze is a third century work, practically contemporaneous with the original, and was found in Macedonia.

The "Dancing Satyr" is of the same century but comes from Alexandria. The satyr was a great favorite of the Greek sculptors, his most important representation being the "Marsyas" of Myron, a fifth century work. In this the unfortunate Marsyas is seen springing back from the pipes which Athena has thrown to the ground promising a bitter penalty for whoever should pick them up. His expression, half-longing to try them—which he did, to his undoing—and half-fear has presented a worthy problem to the sculptor.

The rigid immobility of the statues of the archaic period failed to hold the interest of the artists of the Great Age and action that was the direct interpretation of an inner motive came to occupy the attention. Antenor was among the first to concern himself with this kind of motion. His Harmodius and Aristogeiton derive their vigorous onrush from the fact that they are advancing upon the tyrant whom they are about to kill. Statues of athletes who were victors of the Olympic games were shown in the sports in which they excelled. Myron's "Discus Thrower" is of this period.

While the satyr reproduced is of the style of a little later and more facile period (its actual execution is of a later period still, being a Hellenistic work), it is nevertheless of this class where motion is not an accidental, artistic pose, but an expression of inner emotion.

It is easy to relate this satyr with Myron's "Marsyas," who springs back with one foot upraised. Here, it is possible to imagine, is his surrender to the mood of the instrument upon which he so longed to play that he ignored the threat of Athena, challenged Apollo and so met his terrible death. The flaying of Marsyas was a theme for later Greek art when there was developed a desire to display a remarkable knowledge of anatomy as well as to treat of a subject more powerful in its appeal to the emotions. The present figure stands at the end of the progress of a motif which recurs constantly in Greek statues. The figure resting on the right foot with the left moving forward is one which the Greeks borrowed from the Egyptians in the archaic age and carried up to the easy grace with which the gentle athlete of Polyclitus, the "Diadumenos," binding his victor's fillet about his hair, strolls leisurely forward.

In the dancing satyr we have a superb example of the figure balanced entirely on the right leg and the left thrown forward in the complete relaxation of the dance. The feeling of exceptional strength given way for the moment to complete passivity as the leg pauses for a second at the height of its movement is much more easily apprehended from the original than from the photograph, which fails to express the extreme power of one and passivity of the other. The photograph of the back of the statue is unsuccessful in its rendering of the extended leg but the strong right leg retrieves the effect. The downward thrust from muscle to muscle to the sharply defined heel and ankle is an example of how little the Greeks could not express that held their attention. The best of the Renaissance bronzes seem superficial by comparison; in them power has given place to grace and they have a slippery quality of surface which prevents one from being made so finely conscious of the bodily structure and its animating life.

Unquestionably the most beautiful of all the bronzes in the collection of Dr. Hirsch is the figure of the youthful Apollo, a bronze which has acquired a patina



BACK OF THE APOLLO; AN UNUSUALLY IMPORTANT EXAMPLE OF PRAXITELEAN ART OF THE FOURTH CENTURY B. C. THE BRONZE HAS ACQUIRED A PATINA OF LAPIS BLUE



SMALL BRONZES OFTEN DUPLICATED FAMOUS LIFE-SIZE STATUES AS IN THIS CASE WHERE A FAMOUS THIRD CENTURY PORTRAIT OF DEMOSTHENES IS THE SOURCE OF A CONTEMPORARY BRONZE WHICH WAS DISCOVERED IN MACEDONIA

of lapis blue. The style is that of Praxiteles and is very like the treatment of another statuette, the "Aphrodite Poutales," which is associated with him and which is now in the British Museum. The posture is much the same, except for the upraised arms of the goddess, while the head and the shoulders are extremely like. The photograph of the "Apollo," like that of the "Satyr," has not secured the subtle definitions which entirely nullify all feeling of heaviness. It is a supreme example of economy of detail and perfect sufficiency, idealization without exaggeration.

The "Hercules" on the first page of this article is of a later period both in manner and execution. It is typically Hellenistic; idealization has developed a more bombastic style, a kind of explosiveness with which the later

artists tried and failed to surpass the power of the more restrained work of their forerunners. The model for this "Hercules" is thought to have been Seleucis IV who reigned from 187 to 176 B. C. over that portion of Alexander's empire which Seleucis Nicator was able to secure for himself in 312 B. C. By the time of Seleucis IV it consisted of Syria, Mesopotamia, Babylonia, Media and Persia. This king was forced to pay heavy tribute to Rome and his reign was chiefly concerned with his relations with the western despot. He was assassinated by his minister, Heliodorus. The bronze is a second century work and was found in Benevento in southern Italy. The diadem proclaims a kingly rank and over his left arm is a lion's skin which, being detachable, was removed when the photograph was taken as the figure

has more dignity without the confusion of line that it produces.

Bronze was a metal with which the Greeks were thoroughly familiar from very early times. Solid casting had been known for centuries in Egypt and Assyria and the Minoan and Mycenaean statuettes were cast solid. Hollow casting was supposed to have been introduced into Greece at the beginning of the sixth century by two sculptors from Samos, Theodoros and Rhoecos, who acquired their knowledge in the Greek settlement of Naukratis in Egypt. A statue of Apollo for Samos was the first result of their knowledge and they employed the process of soldering the two sections of the figure together, an invention of Glaukos of Chios. That bronze more than marble was the accustomed material for statues in the early days is proved by such traces of the technique imposed by bronze as the manner of executing the wavy lines of the hair.

It is natural to look for some similarity between the small bronzes and the small terra-cottas, like those from Tanagra; but the relation, except in early days, is not close. The range of subjects in the bronzes is prac-

tically unlimited, while in the terra-cottas the draped feminine figure is endlessly repeated. There is a far closer relation, during the later periods, between the larger works and the bronze statuettes so far as subject is concerned.

In addition to the statuettes of the highest artistic type, which were made for the enjoyment of the Greek connoisseur, were those purely religious offerings which were used for dedication in the temple. These were the work of ordinary craftsmen and while the rarity of small Greek bronzes make them all of value today these votive statuettes can rarely take the highest place in artistic importance. The Greeks may have justified their keeping the finest statues for their own homes with the recognition that the votive offerings were simply symbols and that supreme artistry would not make them any more effective with the gods. Alexander is said to have carried with him on his campaigns a statuette of Hercules by the great bronze worker, Lysippos, and Sulla took an "Apollo" into battle. The intimation is that it was not the protection of a deity that was sought by him so much as esthetic satisfaction.



DANCING SATYR PLAYING A DOUBLE FLUTE; HELLENISTIC WORK FOUND IN ALEXANDRIA. ALL OF THESE BRONZES, EXCEPT THE ONE OF "HERCULES" WHICH MEASURES ABOUT EIGHTEEN INCHES, ARE AROUND NINE OR TEN INCHES IN HEIGHT



Courtesy of P. W. French and Company

EPISODES FROM THE STORY OF THE GARDEN OF EDEN ARE PRESENTED IN THIS SPLENDID NEEDLEWORK PANEL

NEEDLEWORK PICTURES OF ENGLAND

BY JOHN WALKER HARRINGTON

THE PICTORIAL CRAFT OF NEEDLEWORK DEVELOPED DURING THE ELIZABETHAN AGE AND RETAINED MUCH OF ITS ORIGINAL QUALITY UNTIL THE GEORGIAN PERIOD

ARACHNE'S art reached its acme in the England of Elizabeth. Those quaint conceits, needlework pictures, first appeared when the tight little island was stirred by romance—thrilled by deeds of arms, filled with the rumors of traffics and discoveries beyond the seas—and responded to the call of creative genius. As transcripts of manners, customs, and fashions they have been precious in the sight of British connoisseurs for many years. The dispersal of the treasures of English country houses and recent auctions have brought into the hands of American connoisseurs many of these mementos of the finest skill of "ye nydil's excellency."

In the age of chivalry ladies of England embroidered bannerets for knights and vestments for priests as they sat by ivied casements and vied in skill. Their craft achieved greater delicacy about 1545 with the introduction of the steel needle into England, by way of India or southern Europe, for it was far superior to the bodkins of bone or coarse metal implements that had been employed. In the sixteenth century this magic means of transmuting thread into airy traceries was one of the chief interests of femininity.

As Queen Elizabeth, crowned in 1558, was one of the ablest needlewomen of her day, lace work and embroideries came into greatest vogue. Adept as were the women of her court, the Queen, herself, excelled them all. To Titian haired majesty John Parr was instructor in embroidery. When Mary, Queen of Scots, claimant to the English throne, crossed the border and was virtually held prisoner for many years before she was sent to the block, she sought to placate Elizabeth by sending her choice embroideries and laces of her own handiwork.

Needlework pictures are really graphic embroideries.

Maurice B. Huish calls them tapestry embroideries, or "imitations of tapestries." His theory seems tenable. It is significant, certainly, that tapestries and needle pictures made their appearance simultaneously in the reign of Elizabeth. A Yorkshire artisan in 1575 wove "tapestry maps." A few years later *tapissiers* from the continent were brought to England. Tapestries so captured the fancy of the English quality that titled amateur embroiderers turned their adept digits to creating these fabrics so much like tapestries—needle pictures. A skilled *tapissier* can weave approximately a square yard of tapestry in three hundred working days, while a square yard of needlework picture can be embroidered in half that time, or even less.

It is possible, of course, to have needlework pictures as large as important wall tapestries. The famous Bayeaux tapestry, regarded as "England's greatest monument of antiquity abroad," and taking its name from the French town in whose cathedral it rests, is 207 feet long and twenty inches in width. It represents scenes of the Conquest of Britain by William of Normandy, culminating in the Battle of Hastings. Its accredited creator was Queen Matilda or Maud, who had lived in England, and who undoubtedly did much work upon it. This remarkable fabric is more like a series of needlework pictures than tapestry, because its designs and figures are embroidered upon linen, not woven.

Although there are a few enormous needlework pictures, such a dimension as five feet in length and two or three feet in width is really large in this art. Most of the needlework pictures of old England which remain are relatively small. Panels of sixteen by twenty-four inches



Courtesy of P. W. French and Company

BIBLE STORIES, PARTICULARLY THOSE FOUND IN THE OLD TESTAMENT, WERE FAVORITE SUBJECTS WITH ENGLISH NEEDLEWORKERS IN THE EARLY DAYS OF THE CRAFT. QUEEN ESTHER AND KING AHASURAS ARE PORTRAYED



Courtesy of P. W. French and Company

THE ROMANTIC CHARLES I WAS WORSHIPED WITH DEVOTION BY THE WOMEN OF ENGLAND AND, SINCE WOMEN WERE INTERESTED CHIEFLY IN NEEDLEWORK, IT IS NOT SURPRISING TO FIND HIM THE SUBJECT OF MANY PANELS



THE CLASSICS WERE DRAWN UPON EXTENSIVELY IN CHOOSING SUBJECTS FOR NEEDLE PICTURES. ORPHEUS IS SEEN HERE WITH HIS LYRE. HE IS SURROUNDED BY MANY KINDS OF BIRDS AND ANIMALS EASILY RECOGNIZED



These photographs courtesy of the Metropolitan Museum of Art

THE MIRACULOUS EXPERIENCES OF TOBIT ARE OFTEN SEEN DEPICTED IN NEEDLEWORK PICTURES AND THIS DETAIL IS FROM A LONG PETIT POINT PANEL OF THE SEVENTEENTH CENTURY OF GERMAN OR FLEMISH ORIGIN

or less are quite common. Those who wrought upon these works had no such expansive aspirations as did Queen Matilda and the redoubtable Lady Jane. They wished to see results. Besides, they were making fabrics to adorn little areas, a spot over a sideboard or a chest of drawers, perhaps. Some of these pictures were put on caskets; others served as pillow covers or chair seats; and often we find mirrors surrounded by deep

was done in tapestry weaving. Pictures in petit point or, to use the misspelling of the period, "pete point," were stitched in silk thread of various colors. They have not the exquisite blending of tints and tones and the feeling of perspective which characterizes tapestry, but on the whole they possess alluring decorative quality and naive charm.

Following the tapestry tradition, the needle picture



Courtesy of the Metropolitan Museum of Art

IN THE REIGN OF THE STUARTS, NEEDLEWORKERS CELEBRATED THE CHARACTER AND DEEDS OF THEIR SOVEREIGNS. JAMES I IS HERE SHOWN WITH ANNE OF DENMARK AND BOTH ARE IN STIFF AND FORMAL DRESS

frames on which were stretched needlework panels.

These "interpretations," if we may call them such, were done largely in petit point, a flat or tent stitch which gave them a close, smooth texture, resembling the woven surface of tapestry. The tapestry loom had its warp and woof into which was laboriously woven the design of the cartoon; the needle picture had a base of linen or lawn on which it, as mentioned above, was embroidered. Each thread was laid upon a corresponding one in the foundation fabric. Often threads of silver or gold were introduced into the background, as also

embroiderers surrounded their panels or "tables" with decorative borders, consisting sometimes of fruits and flowers, and more often with representations of insects, birds and animals. They also introduced all sorts and conditions of creatures into their compositions to fill up spaces unoccupied in the interests of "economy and efficiency." Lions were rampant under oak trees and leopards stalked in orchards. The reader may recall that delightful passage of Richardson's, where Clarissa is told that "bears, tygers, and lions are not natives of the English climate" and do not belong in landscapes.

The needlework artist, working about 1635, has called on all the tropic and temperate zones freely in showing "The Finding of Moses in the Bulrushes." There is a mediæval castle, of course. At the left is a pear tree, with fruit relatively the size of bushel baskets, for why bother with having date palms or other foreign arboreal decorations! A parrot sits on an elm; a rabbit waits beneath the peach tree; while lions and tigers bask in the sunlight which glints from a cloud. All the flowers of the English garden, such as roses, pansies and fox-glove are worked into the borders.

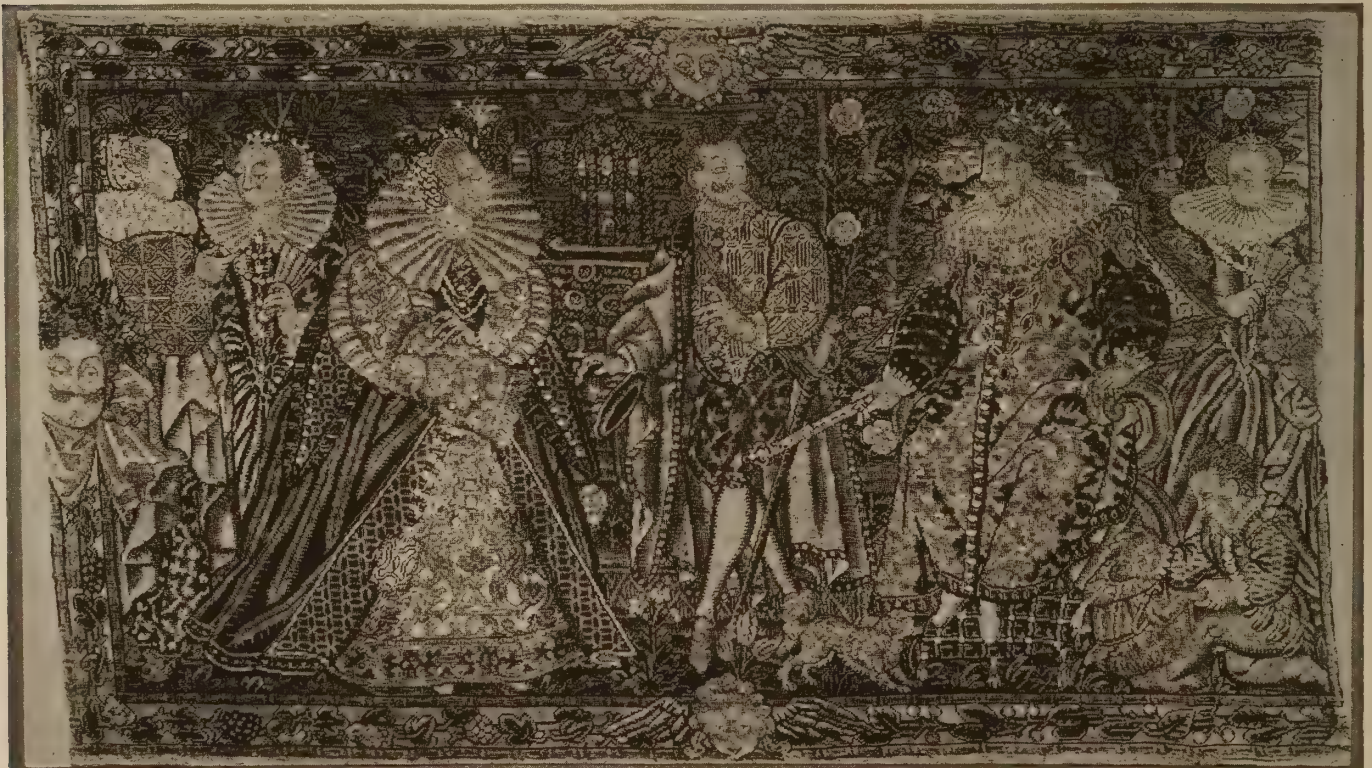
The subjects of the pictures, at first, followed very closely those of the tapestries. The Old Testament and the classics were drawn upon extensively; "Jeptha's Rash Vow" and "Rebecca Giving Drink to the Servant of Abraham" were some of the situations frequently pictured. Of man's first disobedience and its fruit, the textile poets especially liked to sing in silk. There are those splendid panels acquired from the Lord Leverhulme sale which carry the observer back to Genesis. From the side of Adam is shown Eve appearing like a lovely wraith; then comes the eating of the forbidden fruit. In another panel the Angel of the Lord is driving the guilty pair from Eden with flaming sword; later they are seen resting from their labors beyond the gates of Paradise. In these important works, some five feet in length and eighteen inches in height are several other stitches besides petit point, such as the long and short, and the cross stitch, while in the border appear traces of crewel work.

Old Testament themes are preferred, but the New

Testament and also the Christian legends are employed. The miraculous experiences of Tobit are often depicted, as they are in that long, petit point panel of either German or Flemish origin which is exhibited in the lace division of the Metropolitan.

Shortly after its first appearance in England, the needlework picture became the medium for illustrating contemporary history. There is that well known needlework panel, for instance, showing Henry VIII in the centre, seated, with a diminutive pope groveling at his feet. Standing about his throne chair are his children, Edward VI and Mary, who reigned before the Virgin Queen, to whom in this panel is given all the glory and the honor. She stands in flounced dress and neck ruff and in her hand is a book, on opened pages of which appear the words "Joy to the World." In the reigns of the Stuarts, the needle artists celebrated the character and the deeds of their sovereigns more and more. For instance, in the Metropolitan Museum of Art, James I is shown with Anne of Denmark—both in stiff and formal guise.

The practice of giving embossed effects to needle pictures developed in the regime of the Stuarts. A heated metal instrument, applied back of figures on the panels, raised them above the surface and into the space so made was put cotton or wool and securely sewn into position. Sometimes this padding was directly imposed upon the surface and worked over on the stamp or stump. The stump work technique lead to distortions in the hands of an unskilled operator, while, at times, the effect was convincing and even artistic.



Courtesy of the South Kensington Museum

FOLLOWING THE TAPESTRY TRADITION, NEEDLEWORKERS SURROUNDED THEIR PANELS WITH DECORATIVE BORDERS. THIS PICTURE OF LADIES AND GENTLEMEN AGAINST A LANDSCAPE IS OF THE SIXTEENTH CENTURY



Courtesy of the Reinhardt Galleries

PORTRAIT OF CATHERINE HOWARD BY HANS HOLBEIN

The bequest of E. D. Libby left to the Toledo Museum a portrait of the fifth queen of Henry VIII. Lionel Cust, of the National Portrait Gallery, London, identified it as the original of the copy in that collection

NEW LIGHT ON WISTARBERG GLASS

BY MALCOLM VAUGHAN

HITHERTO UNKNOWN DOCUMENTS REVEAL INTERESTING DETAILS IN THE HISTORY OF CASPAR WISTAR, THE FIRST SUCCESSFUL GLASS MANUFACTURER IN AMERICA

BETWEEN 1735 and 1835 several famous glass factories flourished in southern New Jersey: the Wistarberg, Glassboro (Staenger), Millville and Waterford works being the most important. These latter factories were founded by glassmakers trained at the Wistar works; accordingly their product is closely imitative. Throughout that entire century, the ideas originated by Caspar Wistar dominated all glassmaking in southern New Jersey. And New Jersey glassmakers had in those early days but one serious rival—William Stiegel, of Pennsylvania.

Caspar Wistar was the first successful manufacturer of glass in America. To him belong also the pioneer honors in this country for flint glassmaking and, further, for aesthetically fusing varicolored glasses after the Venetian and English fashions. Wistarberg glass, connoisseurs agree, achieves distinction. It is characterized by a fine primitive feeling for form and by a richly refined sense of color. Wistar manufactured, besides window glass in five sizes, glass dishes, pitchers, bowls, drinking glasses, canisters, lamp chimneys and a variety of quaint bottles, scent bottles, snuff and mustard bottles, sweetmeat bottles, preserve jars and bottles of all sizes for holding wine.

The leading authority on American glass, the late F. W. Hunter, in his exhaustive book, "Stiegel Glass," says of Caspar Wistar: "No one seems to have even suspected that this factory not only rivaled but in some ways entirely outrivaled the Stiegel works. In virility and individuality of design the scales

fall quite sharply on the Wistar side." Although Hunter devoted himself so arduously to Stiegel that his famous collection of that ware now forms one of the chief glories of the American Wing in the Metropolitan Museum, he stated, in comparing Stiegel and Wistarberg pieces, that he could have been content collecting Wistarberg "had t'other dear charmer been away."

The purpose of this article is to present several hitherto unknown documents relating to Wistarberg glass. New light is thrown upon the history of Wistarberg glass by these documents. They comprise two letters written by Governor Belcher of the Province of New Jersey and the report of Benjamin Franklin's son, Governor Franklin, on the industrial welfare of New Jersey three years after the Stamp Act. In his chapter on Wistar, Hunter refers to an address made by R. M. Ashton [Acton] on, "A Short History of the Glass Manufacture in Salem County, New Jersey." Since this address is one of the most important source

records in the history of American glass, those portions unquoted by Hunter are here given from the Pennsylvania Historical Magazine for October, 1885:

"Caspar Wistar, who arrived in Philadelphia in 1717, in the twenty-second year of his age, came from Hilspach, in the electorate of Heidelberg, Prussia. Having but little means at his disposal after paying his passage, it was not without a severe struggle with adverse circumstances and the labor of years [making brass buttons at Philadelphia] that he felt himself warranted in embarking in a new and untried industry,



GLASS SCENT BOTTLE



Photographs on this page courtesy of Metropolitan Museum of Art

THESE PIECES WERE MADE ABOUT 1750. THE VASE AND THE PITCHER AT THE EXTREME RIGHT, OF PALE GREEN, ARE EARLIER. PITCHER SECOND TO THE LEFT AND BOWL SECOND TO THE RIGHT ARE BLUE. CENTER BOWL IS PALE GREEN



Courtesy of the Metropolitan Museum of Art

LATE EIGHTEENTH CENTURY WISTARBERG. THE GOBLET HAS AMBER COLORED BASE AND SEA-GREEN CUP; THE BOWL IS AQUAMARINE; JUG AND VASE ARE ENAMELED; SCENT BOTTLE IS OF TWISTED GLASS; THE CANDLESTICK IS SEA-GREEN

and attempting to fill a pressing need of the time,—the manufacture of glass. In pursuance thereof, in the year 1738 he purchased of Amos Penton a tract of land containing one hundred acres, bordering on a branch of Alloway Creek [southern New Jersey] on which he erected a glass factory, a dwelling and store [for the sale

of his product] as well as a number of dwellings for the workmen.

"Caspar Wistar died in 1752, after which the business was continued by his son, Richard, who enlarged and increased it, purchasing additional tracts of timber for the use of the works, until at his death, in 1781, he

owned more than 2000 acres adjacent. The writer has heard old residents say it was a great resort in sleighing time, visitors coming from far and near to see a sight so rare and withal so interesting.

"After the business was discontinued at Wistarberg the hamlet gradually disappeared; except the débris of the factories, the old dwelling being the only reminder of what once had been. The manufacture of glass, which appeared to have become a lost art in the county of Salem for a number of years, was taken up by the adjoining counties of Gloucester and Cumberland, and prosecuted with great success, adding largely to their growth and prosperity."

One of the earliest colonial documents relating to Wistarberg glass is a letter from Governor Belcher of the Province of New Jersey, written August 19, 1752, to "Messrs. Belcher & Foye" friends in New England. It is signed "I am Sirs Yours etc. J. Belcher." The letter is now among the papers of Governor Belcher in the library of the New Jersey Historical Society, and reads:

"I am fully in opinion with you and my other Friends in New England that there is no Wiser or better Measure to go into for retrieving the Miserable Circumstances of your Province than to promote Manufactures among Your selves and at same time to be practising Economy and all possible Frugality and I have often wondered that Gentlemen of Substance have not long before this Set up a Glass House for which you are much better Accommodated than any one can be in this Province where such a work has already turned out to great Profit.

"But you put me upon a Hard Task to procure you any Tolerable Information as to the Carrying on of those Works here in which the Managers are very close and Secret however I will take all the prudent steps I can to make you an Answer in this matter and to get a

Sample of the Clay you mention but as I am here at a great distance from those Works it will require time to Obtain what I desire for you."

A few days later, August 24, Governor Belcher was writing again to New England about Wistarberg glass. This letter, also preserved by the New Jersey Historical

Society, contains several significant bits of information on the glass as well as valuable commentary on industry in those colonial days. It is written to "Col. Alford, Boston, My worth Friend":

"I have begun to make Inquiry about the Glass Works in this Province w^{ch}: are 130 miles from this Town & as I know no proper person near them capable of getting the Information you desire I have hardly a lean hope of rendring you any Service in that matter in which the Undertakers are very close & Secret. I was well Acquainted with one Caspar a German who lived at Phil^a: and was the first and principal Undertaker of the Glass Works in this Province with whom I discours'd particularly about them (5 years ago) and he Complained to me that the Clay for



Courtesy of the American Art Association

WISTARBERG SAPPHIRE-BLUE GLASS COVERED SUGAR BOWL

the Furnace Bottoms was but poor and often gave way to their great damage and Complain'd also that they cou'd not make their Glass so Clear and strong for want of *Help* their Works being near two hundred miles from any Quantity of it.

"This Caspar is lately dead and from a very poor man rais'd and left a Fortune of 20. or 30,000£ Str. I have had from others Engag'd in the Works the same Complaint of want of proper Materials for the Mettle and for the Furnace and as I really think there can be no good & honest Intelligence gain'd from those Undertakers were I to Advise you, you shou'd send to London for a Head Operator & 2 or 3 Skillful Assistants and at same time to bring with them a Quantity of Sturbridge Clay for your Bottoms if it can by any way or means be got

aboard a Ship for its Exportation is prohibited upon a great Penalty and yet my Frds: Contriv'd to send me 3 or 4 Hhds: about 30 years agoe for the Bottoms of my Copper Furnaces & wch: [was] bad defiance to the Hottest fire but it was a very Chargeable thing to get.

"I am told a Glass Undertak^g: is going forw^d: at N. York & that about a Month agoe they had 5 Skilfull Workmen come to them from Holland or London."

Benjamin Franklin was both cognizant of and informed about glassmaking in the American colonies. Was there any subject which escaped the attention of that great statesman? Our next letter, written from London in 1768 by Benjamin Franklin to his natural son, at that time governor of the Province of New Jersey, has unusual historical importance. The Stamp Act was less than three years old. The American colonies were formulating their famous dictum: "No taxation without representation." And Benjamin Franklin, champion abroad of our interests at home, was not eager to close the breach of affection which shortly widened into revolution and independence. To his son he wrote shrewdly, suggesting that no prosperous or hopeful account of New Jersey be sent the British Lords of Trade. This letter of Benjamin Franklin's is a subtle aiding and abetting of revolution. It may be found in any complete biography; and seems never to have been heretofore quoted in connection with American glass, though

Hunter was doubtlessly aware of its existence.

"Mr. Grenville complained in the House, that the Governors of New Jersey, New Hampshire, East and West Florida, had none of them obeyed the orders sent them to give an account of the Manufactures carried on in their respective provinces. Upon hearing this, I went up after the House was up, and got a sight of the reports made by the other Governors. They are all much in the same strain, that there are no manufactures of any consequence. . . . In Pennsylvania there is a glass-house in Lancaster county

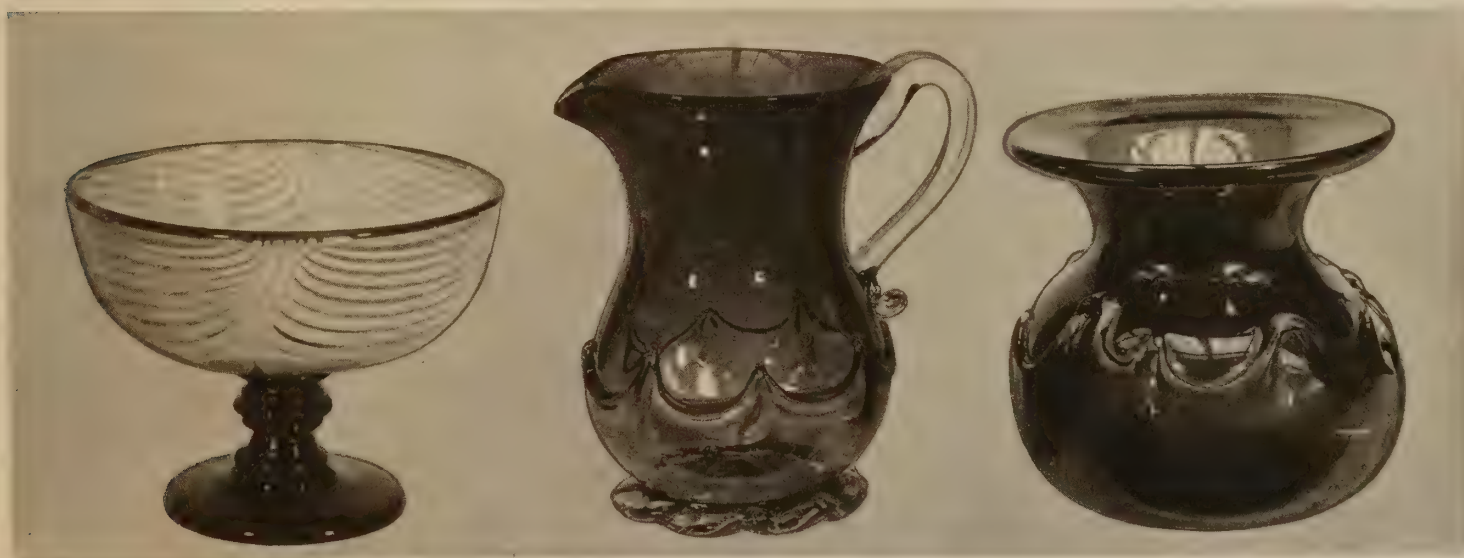
[William Stiegel's] but it makes only a little coarse ware for the country neighbors. . . .

"These accounts are very satisfactory here, and induce the Parliament to despise and take no notice of the Boston resolutions. I wish you would send your account before the meeting of the next Parliament. You have only to report a Glass house for coarse window glass and bottles, and some domestic manufactures of linen and woolen for family use, that do not half clothe the inhabitants, all the finer goods coming from England and the like. I believe you will be puzzled to find any other, though I see great puffs in the papers."

Governor Franklin took his father's hints and sent a desolate report to Parliament. This report, dated "Burlington, New Jersey, June 14th, 1768," may be found in full at the Public Records Office, America and West Indies, vol. 173 (191) and it is highly significant.



Courtesy of the American Art Association
TWO-HANDLED VASE OF SAPPHIRE-BLUE GLASS



Courtesy of the American Art Association
THREE EXAMPLES OF MILLVILLE (NEW JERSEY) GLASS, MADE IN THE EARLY NINETEENTH CENTURY AT A FACTORY FOUNDED BY SOME OF THE WISTAR WORKMEN. THEY ARE ALMOST AS DEAR AS "TRUE" WISTARBERG WHICH THEY RESEMBLE

"The Right Honble: the Earl of Hillsborough" is addressed in this letter as follows:

"As to the Manufactures in this Colony, I can assure your Lordship, that there are none either of woollen or Linen which deserve to be call'd by that Name.

"There are in this Colony Eight Blast Furnaces for the making of Pig Iron, and Forty Two Forges for beating out Bar Iron. There are likewise One Slitting-Mill, One Steel-Furnace, and one Plating-Mill, which were erected before the Act of Parliament respecting those Works. I am told that none of the three latter are carried on with vigor, and that scarce anything has been done at the Steel-Furnace for several years past.

"A Glass House was erected about Twenty Years ago in Salem County, which makes Bottles, and a very coarse Green Glass for Windows, used only in some of the houses of the poorer Sort of People. The Profits made by this Work have not hitherto been sufficient it seems to induce any Persons to set up more of the like kind in this Colony; but since the late Act of Parliament laying a Duty on Glass exported to the Colonies, there has been a Talk of erecting others, but I cannot learn that any are yet begun. It seems probable that notwithstanding the Duty, Fine Glass can still be imported into America cheaper than it can be made there."

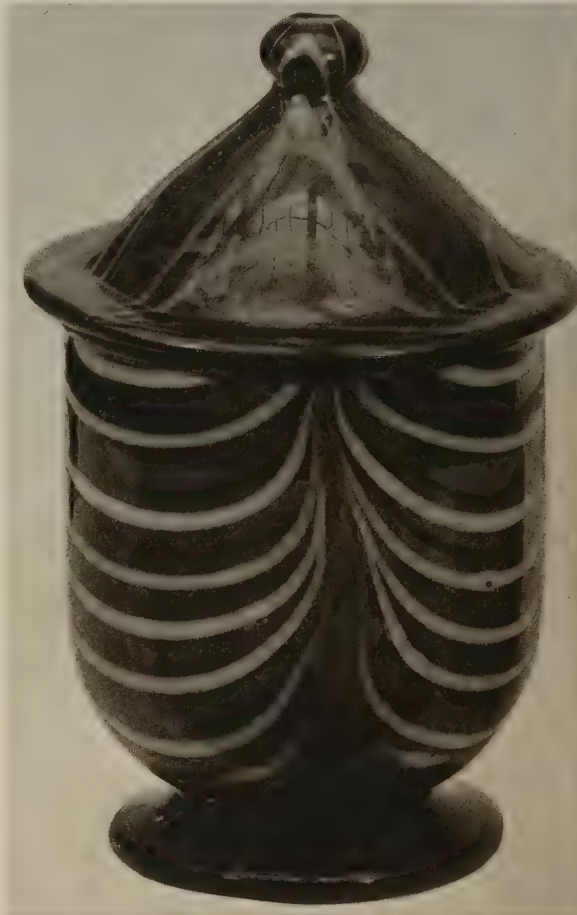
To be sure, Wistarberg glass was, from the London point of view, coarse and insignificant. But if Governor Franklin believed the description he gave of it, his taste must have stood alone among his neighbors. Perhaps his falsification to Parliament was not deliberate; it is possible that he was—unlike Governor Belcher, sixteen years earlier—ignorant of the glass trade in his province. A fortune

of thirty thousand pounds was so rare in those days, however, that the governor who was not aware of how it had been amassed in local industry was scarcely fitted for office. When this report was written the Wistarberg factory was not yet in decline. Until the troubles of war

itself crippled business, glass-making flourished at Wistar's works. The factory even survived the revolution though never able thereafter to recuperate. It was closed in 1781 and shortly began to fall into decay. Allowaystown thus paid with disaster her share in the price of American independence.

Seven of Wistar's best craftsmen left the works about the beginning of the Revolution and set up a rival factory some twenty miles away on Mantua Creek in Gloucester county. These were the seven Stanger, or Staenger brothers, Jacob, Solomon, John, Christian, Adam, Francis and Philip. Their product they closely modeled on Wistar's ware. The almost unknown source-book wherein may be found the most authentic record of this second colonial glass works in New Jersey is "Absegami: Annals of Eyren Haven and Atlantic City," by Alfred M. Heston. Here we learn, Vol. I, p. 283 et seq., that

"Upon a tract of timber purchased of Archibald Moffitt, they erected a glass works and operated them until 1780, when they were compelled to make an assignment, on account of the depreciation in the value of Continental money. The unfortunate brothers were sent to debtor's prison at Gloucester, and the next year the property was purchased at sheriff's sale by Colonel Thomas Heston and Thomas Carpenter. Colonel Heston made his residence at the works, which were known for some years as Heston's Glass Works." The house is still owned by his descendants.



Courtesy of the American Art Association
COVERED JAR OF WISTARBERG AMBER GLASS



Courtesy of the American Art Association
WISTARBERG GLASS PITCHER OF DENSE AMBER



Courtesy of the Durand-Ruel Galleries

FLOWERS, BY CLAUDE MONET

DURING HIS LONG LIFE THIS FRENCH PAINTER HAS BEEN DEVOTED TO FLOWERS AS SUBJECTS FOR HIS CANVASES, AS ILLUSTRATED BY THIS EARLY WORK AND, IN HIS RECENT YEARS, BY THE FAMOUS SERIES OF STUDIES OF POND LILIES

MARIO KORBEL AND HIS SCULPTURE

BY AUGUSTA OWEN PATTERSON

THIS ARTIST OF CZECHO-SLOVAKIA SUSTAINS INTEREST BY MAKING HIS FIGURES DECORATIVE AND CHARACTERISTIC IN PROFILE AS WELL AS FROM THE FRONT AND BACK VIEWS

AN artist is simply the instrument through which is expressed the dreams, sorrows, joys and longings of the race from which he springs. That is Mario Korbel's own definition. He believes that the daring of the Americans, as revealed in our modern architecture, and that of the Russians, as interpreted in their painting, sculpture, literature and the art of their theatre, would be impossible to a people living in more limited spaces; that the boldness of such a building as the Hotel Shelton, where the architect starts with a simple pediment and then has the courage to draw a line straight up, almost, to heaven, is the natural development of a race dominating an endless country, where the distances are very large and it is natural to dream in a big way. Behind the vigor and freedom of the Russians he feels, in the same way, the influence of their great rivers, their steppes and their huge spaces. An artist of a smaller country, on the contrary, is in time. His lines are more likely to become small. He concentrates on charm and seductiveness; on the purely pictorial in his art.

Unfortunately, however true Mr. Korbel's estimate may be of our architecture which, having grown from necessity, has taken on an inspirational quality, the same cannot be said of our painting and sculpture, which still bears greater traces of the confines of New England than of our magnificent railroad distances, and pays too sincere a tribute to the fashionable moods which have been and are being feted in Paris, to allow us any pleasant conceit as to any sort of grand gesture in the arts. At present, then, it is the architects of our office

buildings and our newer hotels who are creating respect abroad for American art.

Mario Korbel was born in a little village in Bohemia. He is a traditional artist to the extent that his father would not allow him to follow his own special desire which was to become a sculptor. The reason for the

parental objection was religious; Korbel Pere was a Moravian Brother, which is to say that his views of life were something stricter than those of the most conscientious Quaker. His mother, being a Roman Catholic, was more sympathetic and, with the tact that long dealing with man has given to woman, managed to gain her husband's permission for her son to study decorative and ornamental sculpture, although he was not permitted to go to the Academy and study from the nude. Chafing under these limitations young Korbel, at the age of seventeen, turned his eyes to the new country. He came to America alone and was followed much later by his father.



INTERPRETATION IN MARBLE OF MRS. CHAUNCEY OLCOTT'S HANDS

When he was twenty-three, he went to the Munich Academy to study, then finished in Paris, exhibiting in the salon for the first time in 1909. He returned to America and, after trying without success to get a foothold in New York, went to Chicago where things began to happen slowly. At the Chicago Art Institute he exhibited the work he had brought from Paris and, with the head of a girl, won the Shaffer prize. He then made a monument to the Bohemian patriot, Karl Jonas. In 1911 he was on the jury of the Art Institute and in 1914 he was elected a trustee to the Chicago Society of Artists.

It was in 1913 that Korbél came to New York and had his first exhibition with the late Walter Dean Goldbeck at the Reinhardt Galleries. It was the city's introduction to the two talented young men, Goldbeck being unknown at the time except as a commercial artist. Followed later two more exhibitions in New York, one at the same galleries and the other, which was given with special settings, at the Gorham Galleries. His connection with the Booth family began in 1916 when Mr. Ralph Booth, President of the Detroit Museum, bought the "Andante" and became a patron.

In 1922 Mr. George G. Booth, Mr. Ralph Booth's brother, who does a great deal for the museum, began to develop the gardens of his very large estate at Birmingham, Michigan, and gave Korbél the commission to design the sculpture for the architectural terrace and for the rest of the garden. "Music," and "Dawn" have been completed. The sculptor is now working on "Eve," which is to be in stone, and on the small models of "Morning and Evening." He finds it most practicable to design his figures in America and have the enlarging and casting done by Italian workmen in Paris, where the work is done skilfully and at dramatically less cost. The last year he has practically given up to the "Saint Therese" which Mr. and Mrs. Nicholas Brady commissioned him to do. The first study, in Milanese rose marble, was presented to the Vatican by Mr. and Mrs. Brady last May. The full length figure, in polychrome wood, is for the private chapel on the Brady estate on Long Island. Others will be presented to different churches and cathedrals.

Korbél's commissions in Cuba were the direct result of his activities in behalf of Bohemia during the war. In 1914 when the World War started, the Bohemians, representing the leading country economically in Austria Hungary, realized that the opportunity had come to free themselves from Austrian domination. A Provisional Government was established in Paris, with the famous Professor Masaryk as president; Dr. Milan Stefanik,

the astronomer, as vice-president, and Dr. Edward Benès as secretary. They had practically no money, but much hope and enthusiasm. As America has so large a population of Bohemian and Slovak people, their first efforts were in the United States. Through President Wilson they hoped to get recognition of the Provisional Government and permission from the Allied Govern-

ments to fight as a unit under the Bohemian flag.

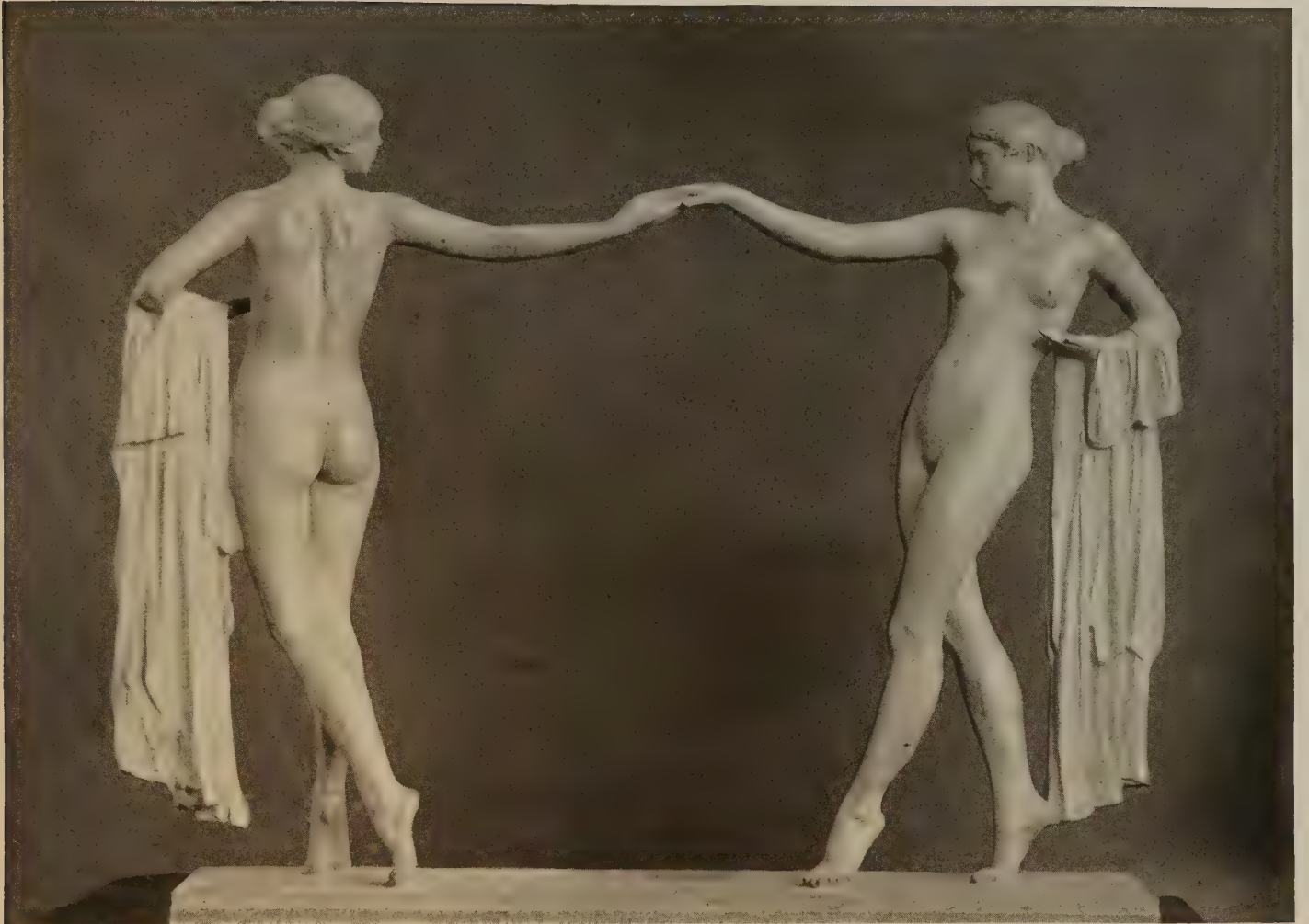
In the United States they formed a society, which was composed of artists and intellectual men, for propaganda purposes to acquaint the American people with their ideals and ambitions. This was called the Bohemian Art Society and Mario Korbél was made president. Having been of valuable assistance, through various influential friends, in getting publication through magazine and newspaper sources, Korbél was asked to go to South America to try to obtain recognition for Bohemia in the South American Republics; Dr. Stefanik foresaw that things were



ALMA MATER: MONUMENTAL BRONZE FOR THE HAVANA UNIVERSITY

deadlocked in Europe and that the Allies would be beaten, if the United States did not enter the war. He deemed it wise to have as many friends for his country at the peace table as was possible. Recognition coming almost simultaneously from President Menocal and President Wilson and the certainty that America would enter the war made further efforts in that direction unnecessary. This permitted Korbél to remain in Cuba for two years, during which period he made a portrait of President Menocal and executed the "Alma Mater" which he was commissioned by the Cuban Government to do for the new university at Havana. The university is built in the form of a Greek temple and is set on a hill overlooking Havana. The "Alma Mater" is given a dignified setting in the court. Another souvenir of the sculptor's Havana visit is the fountain which he modeled after his return to the United States for President Menocal's private garden.

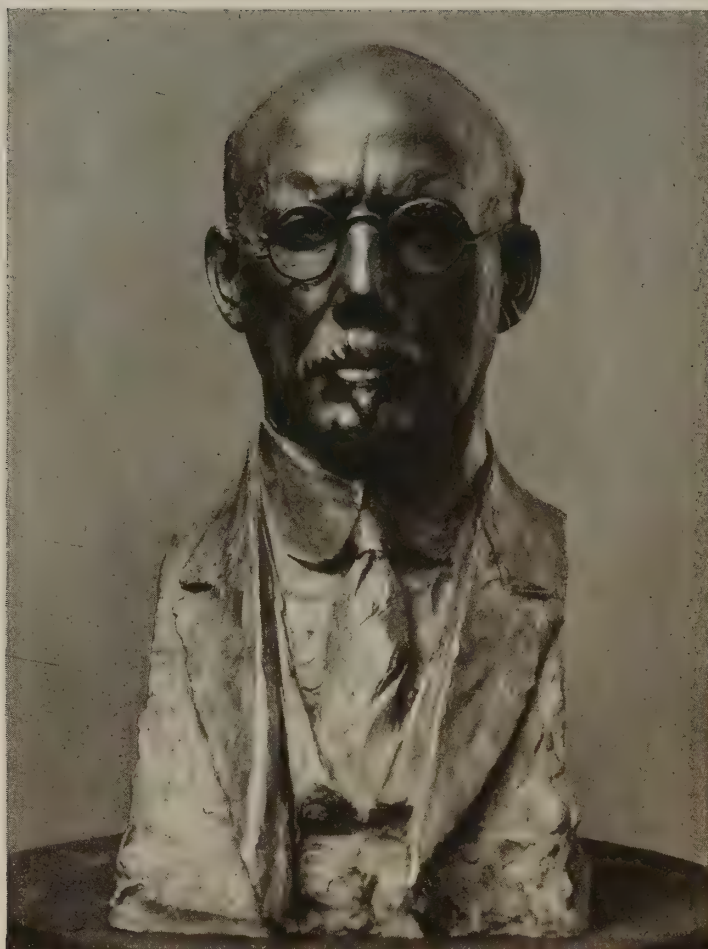
Korbél then returned to Bohemia after an absence of



"ANDANTE" IS ONE OF MARIO KORBEL'S BEST KNOWN WORKS. IT IS REPRESENTED IN THE NEW WING OF THE METROPOLITAN MUSEUM OF ART AND IS ALSO OWNED BY THE CLEVELAND MUSEUM AND MR. RALPH BOOTH OF DETROIT



IN "NIGHT" THE SCULPTOR ACHIEVES BIGGER, RIPER LINES THAN IN ANY OF THE WORK WHICH PRECEDED IT. THE FIGURE ALSO HAS THE GREAT MERIT OF BEING A VERY COMPLETE COMPOSITION FROM ALL POINTS OF VIEW



IN THE PORTRAITS OF MR. GEORGE G. BOOTH, PRESIDENT AND PATRON OF THE DETROIT MUSEUM, AND MR. ALBERT JOSEPH BODKER, ARCHITECT, THE CHARACTERIZATION IS ADMIRABLY ACCOMPLISHED WITHOUT SACRIFICE OF STYLE



THE SCULPTOR HERE HAS SOLVED SENSITIVELY THE PROBLEM OF PRESERVING THE DELICATE CONTOURS OF CYRIL MCCORMACK, YOUNG SON OF JOHN MCCORMACK, AND THE ADOLESCENT COMELINESS OF WILLIAM LABROT, NEW ORLEANS

twenty years. In Prague he worked for two years, starting on his figures for the gardens of Mr. Brady and Mr. Booth. The keenly realized draperies of "Night" are indicative of the possibilities for serious study which these quiet, older countries offer. Models are cheap. Nobody is in a hurry. One has time to experiment, to try the effect of the human form through dampened draperies, to work out one's personal expression. That is after all what art is: expressing emotion and thought in one's own way. Repetition soon becomes lifeless. Rodin said everything as he, himself, wanted to say it. He was a powerful personality, so the world became over-Rodinised. The result is seen in the distressing examples of our own Academy. Raphael had something new to say as did Michelangelo, Botticelli, Dürer, Rembrandt. The really great primitive emotions come from the peasants; it is their message.

Korbel realizes his own urge toward lyric interpretation. One finds in him, somewhat unexpectedly, an admiration for Aristide Maillol, whom he believes to be a great man. Unexpectedly enough, he has looked upon cubism and not found it wanting, believing that it has done an almost inestimable amount of good in purifying form and ridding art of a certain number of its barnacles. He feels that the fashion for forcing all art and literature into a Zola mood is passing and he finds now, in Europe, a reaction towards the aesthetic conception and the beautiful composition of form. He has more confidence, perhaps, than the native American in the things we shall do in a big way in art. He has a vision of well-planned cities, with handsome streets and spacious squares. Then will come the demand for sculpture and the sculptor, no longer feeling himself practically a useless member of the community, will gain in stature from his consciousness that he is essential. With this new art consciousness will come

patrons who will aid the artist to create a native art, a public which will stand behind American art as the French stand behind theirs. The respect which we pay to the great nations of the past, to the Egyptians, the Babylonians, the Greeks, the Hindus, the Chinese, is due to their artists who represent the symbols of their thought and their civilization.



PORTRAIT OF JOHN MCCORMACK RECENTLY COMPLETED IN MARBLE

The "Night" designed for Mr. Brady's garden remains one of Korbel's finest achievements. Here one realizes how he designs, as do the architects, for light and shadow as well as for line. This is a mature figure, with full forms and definite outlines, the whole deliciously languid, opulent with the opulence of sleep and dreams. It is one of the rare instances when one does not resent the draperies because they have so undeniably a beauty of their own, because they are a vital part of the design and because they reveal the meaning of the form beneath them. The sculptor's difficulty is to keep his design moving from all sides. That is his substitute for color. Korbel's success in sustaining such an inter-

est makes his figures decorative and characteristic in profile as well as from the front and back views. In certain of the more youthful figures he achieves a very thin, flower-like outline which he enriches by the slightest possible hint of its development to a more voluptuous contour. This saves these slim, very young figures from that dryness which is found in so much American sculpture.

His capability as a designer as well as a craftsman is quite as well observed in his portrait busts. His bronze head of Mr. George G. Booth has the feeling of the Orient in the concentration which is felt beneath the smoothly decorative contours of the face. In another American type, that of Mr. Albert Joseph Bodker, the architect, he has conveyed an exact impression of a personality very well known to him.

THE RESTORED FARNESE TAZZA

BY ALMA REED

ARTISANS HAVE REPAIRED THIS DISH OF ANTIQUITY, SCULPTURED IN THE ROUND FROM SARDONYX, SO THAT TRACES OF RECENT VANDALISM ARE HARDLY PERCEPTIBLE

WITH Alexander's invasion of India a new era dawned for the glyptic art. Those ancient masterpieces of sardonyx, agate and carnelian—the great regal cameos as well as the famous cups and vases—were inspired by the extraordinary material that Macedonian conquest beyond the Indus brought to the hands of the gem engraver.

By the middle of the third century B. C., as Ptolemaic power reached its zenith and the Indian Empire its farthest outpost, the exploitation of fabulous mines was under way. A century later Ptolemy, the Greco-Egyptian geographer, refers to a mountain of sardonyx, now identified with the prolific yield of the western Broach district, north of Bombay. As though some enchanted treasure chest had suddenly emptied out its precious hoard, stones of rare beauty and immense size began to pour into Alexandria from India. With dazed eyes, the carver of cameo and intaglio beheld a medium worthy of his greater dream born of the world's expanding horizon.

Perhaps in some such rapture of grand-scale creation, the Tazza Farnese was conceived in an Alexandrine workshop. The notable collection of the National Museum of Naples holds no gem more valued than this heirloom of prince and pope. Certainly, it is the largest and finest example antiquity has left us of an homogeneous sardonyx sculptured in the round. Measuring eight inches in diameter and about three in depth, it is cut, as the word "tazza" indicates, in the shape of a cup or shallow bowl. Mineralogical importance, however, does not overshadow its significant place in art, for it ranks as the chief glyptic work that has survived from the epoch of the Ptolemies. The nearest rival of the same period is the Vase of St. Denis, known also as the Cup of the Ptolemies. This sardonyx is preserved in the Cabinet des Medailles of the French Bibliothèque National. Nearly five inches high and a little over five inches in diameter, it is richly decorated with tokens of the cult of Dionysius and attributes of the god in relief.

The Tazza Farnese reveals nature in a mood of happy sympathy with the artist's plan. He was as free as though he were working in one of the familiar glass compositions found in Pompeii. The unusual stratification of the stone enabled him to carve both the exterior intaglio and the cameo of the inner surface against a flawless background of golden brown sard. The entire relief is cut from a layer of milk white chalcedony, and fine veins of this mineral occur at the inside edge of the

cup to form a border pattern of remarkable symmetry.

The perfection of the cameo, which legend says was the goal of Benvenuto Cellini, recently escaped destruction by a narrow margin. In October 1925, art lovers in all lands deplored the tazza's irrevocable loss as a strange story was sent from Naples. Cable dispatches told how a discharged custodian of the Naples Museum, seeking to avenge himself on the officials, broke into the hall of gems in the night. Knowing the great sardonyx to be one of the museum's most prized objects, he singled it out for a frenzied attack with a heavy cane. The tazza was in a glass case and stood as a sole exhibit upon a marble pedestal. An easy target, it crashed to the floor with a few blows. When the Director, Professor A. Maiuri, was summoned to where the ancient treasure lay in several pieces, he held out small hope for its restoration. But the skilled artisans of his staff have been able to repair it so that the traces of the vandalism are hardly perceptible.

The cameo consists of eight figures of exquisite modeling and arrangement. A woman clothed in the Egyptian costume and seated upon a sphinx dominates the lower part of the relief. In the center stands a nude youth carrying devices associated with the productivity of the Earth and Sea—a ploughshare, a sack for sowing grain, and the rudder of a ship. Above, two male figures advance, flying through the air. This group shows the only apparent injury to the tazza, for the lower youth is minus one foot and the toes of the other. His companion is about to blow from a Triton shell trumpet. On the ground recline two young women offering fruit and wine. On the left is the principal figure, a long-bearded old man who sits under a tree and holds the horn of abundance.

The meaning of the scene is not clear. Archaeology gives conflicting interpretations; but it is generally believed that the symbolism relates to Egypt as the Sphinx and the various emblems of agricultural wealth suggest. The favorite theory is that the allegory represents the fertility of the Nile and the figures different elements that combine to render it an enriching stream for the land of Egypt. The bearded man is identified with Father Nile, the woman on the sphinx with Isis, the youth with Horus, and the maidens with the Horae, or daughters of the Nile. According to another version, the central female figure is Ceres; the youth beside her Triptolemus, who taught mankind the cultivation of the soil; and the old man Bacchus, god of the



EVIDENCE CLEARLY POINTS TO ALEXANDRIA AS THE PLACE OF THE TAZZA'S ORIGIN BUT ITS EARLY HISTORY IS WRAPPED IN OBSCURITY. IT IS NOW IN THE NATIONAL MUSEUM OF NAPLES WHICH HOLDS NO GEM MORE VALUED

vintage. The apotheosis of Alexander the Great or of Ptolemy III have been submitted as possible historical interpretations. The exterior face of the tazza bears a carving of the head of the Medusa upon an aegis. After the manner of Phidias in the Athena Parthenos, the shield is bordered with small serpents that wind in and out of the Gorgone's tresses.

Evidence clearly points to Alexandria as the place of the tazza's origin, but its early history is wrapped in obscurity. No facts are available until 1471 when it came into the possession of Lorenzo di Medici, either by inheritance or purchase from Pope Paul II. The Farnese family of Rome and Parma, whose name the tazza bears, were its next owners and from them it

passed to the Bourbon collection. Finally, with the other treasures of the Crown of Naples, the tazza became the property of the National Museum.

Like nearly all works from the Alexandrine School, the tazza bears certain ear-marks of a dual expression. The architecture and the sculpture that has reached us from the height of Ptolemaic glory, shows what price the Greek artist paid when he drifted away from native simplicities to the monumentality of Egypt, to produce a more magnificent if not so coherent a thing. By the very nature of his medium the gem engraver, perhaps, was less swayed from his old moorings. Besides, his art had encountered an element that was reminiscent of no other influence which might detract.



All photographs courtesy of Lewis and Simmons

IKON OF BRASS IN THE FORM OF A POLYPTYCH; BACKGROUND OF BLUE ENAMEL AND THE FIGURES IN RESERVE

VARIOUS SCHOOLS OF RUSSIAN IKON PAINTING

BY FRANCIS HAMILTON

BYZANTINE, MOSCOW AND STROGANOFF TYPES ARE WELL REPRESENTED IN THIS COLLECTION, WHILE CERTAIN EXAMPLES SHOW GREEK AND ITALIAN INFLUENCE

RUSSIA would seem to furnish the logical provenance for a collection of ikons, but the examples reproduced here, which belong to an extensive group, were assembled by an English connoisseur at whose recent death they have come to New York. The oldest of them go back to the early fifteenth or late fourteenth century, which gives the collection a claim to comprehensiveness, as Russian religious art was not fully formed until the thirteenth century; the early style lived on for several hundred years and an ikon of the fifteenth century may quite possibly perpetuate the earlier manner, for individuality and imagination were not encouraged.

The aloofness of Russia from the rest of Europe was responsible for her accepting Christianity at quite a different time and in quite a different manner from Italy, Gaul or Britain. There were no persecutions of Christians in Russia, no martyrdoms, no slow spreading of the religion up from the common people to the throne. The conversion was entirely in the other direction, having royal sponsoring from the beginning, and the path for it to travel was an easier one. Russia became Christian very much later than the rest of Europe. It was not until the tenth century that the conversion took place. The movement came from within Russia herself and it may have been out of curiosity that envoys were sent to Constantinople to report on the religion of the great Byzantine court. These envoys had been preceded by a

royal lady, Olga, widow of Prince Igor, who had been baptized in Constantinople. Her grandson, Vladimir, prince of Kiev, later sent the mission in question. Its members were so impressed by the magnificence of St. Sophia and the beauty of its service that they were convinced they had seen supernatural wonders. Returning to report to their people, their message was accepted without resistance and spread into the more remote districts with remarkable rapidity. Novgorod was the center of the new religion and the first cathedral was built there in 989.

The ikon, or small and therefore portable religious painting, came into being as the missionary of the new religion. It embodied the new belief in the only form that the people could read, a pictorial one, and formed the advanced missionary of Christianity. In order to tell as much of the story as possible, the groups were small and crowded, although there was no size limitation to be observed rigidly. An ikon could be life size, or it could be of the most minute dimensions. Ikons were not confined to the interior of the church, for they were to do duty outside, serve as a constant reminder and teacher of the new faith. People carried ikons about with them, or hung them in their homes in the place of honor, the corner, and burned sunflower seed oil before them. In the church they hung in various places but particularly on the *iconostas* or screen which separated the sanctuary from the rest of the church. The *iconostas* was originally



EXAMPLE OF THE STROGANOFF SCHOOL, ABOUT 1620. THE STROGANOFF SCHOOL HAD ITS NAME FROM A WEALTHY BURGHES FAMILY WHO PARTICIPATED IN THE DEFEAT OF THE TARTARS IN THE TIME OF IVAN THE TERRIBLE



A SILVER CASE COVERS THIS IKON EXCEPT FOR THE FACES, HANDS AND FEET OF THE FIGURES. THE PAINTING UNDERNEATH IS SEVERAL CENTURIES OLDER THAN THE METAL WHICH WAS ADDED FOR PROTECTION BY LATER DEVOTEES

a rail, but it grew to be a screen extending from floor to ceiling and rows of ikons were hung upon it, sometimes seven deep.

The earliest school of ikon painters was established in the palace of the bishop of Novgorod in the twelfth century. Novgorod, being protected from the Tartar invasions which began in the thirteenth century, continued as a leader in art and the Novgorod school dom-

inated into the fifteenth century. The work of this school had vitality, in spite of the fact that it was founded entirely on the Byzantine art which at that time was in its period of decadence. Yet because the style was grafted upon a new and vigorous root, the result was a distinctive and vigorous art. An example of an ikon which the early Novgorod style might have produced is represented here in the painting of the Virgin and Child



THE IKON ILLUSTRATED ON THE PRECEDING PAGE IS SHOWN HERE WITHOUT THE CASE. IT IS OF THE STROGANOFF SCHOOL, WHOSE STYLE MARKED A RETURN TO THE SPIRIT AND MANNER OF THE EARLIER NOVGOROD SCHOOL

with the elaborate metal haloes. (The metal work was added much later, none of the metal on the pieces in this collection being more than one hundred years old.) This ikon was painted about 1400 and is of the type that had been produced for several centuries. The little fine lines at the corners of the eyes and at the mouth and nose are known as *ojivky*; they are seen too on the joints of the hands and feet of the larger figures. They are also

called "expression marks" and as such show the extent to which conventionalization took hold of the Russian ideal in religious art.

In regard to the metal work, which so often appears on ikons, it is necessary to explain that this was not originally a part of the painting. The practice of enriching the paintings, or perhaps simply protecting them with metal cases or haloes, grew out of several logical



AMONG THE INFLUENCES WHICH FORMED RUSSIA'S RELIGIOUS ART WAS THE GREEK, OF WHICH THIS IS EVIDENCE; THIS IKON WAS PAINTED ABOUT 1550, BUT THE METAL WORK IS NOT ANY OLDER THAN THE PAST CENTURY

causes. It satisfied the wish to express worship and gratitude, creating a symbol of honor. The metal served to protect the painting and also gave some outlet to an urge toward sculpture.

Besides the ikons painted on wood there were portable metal ikons, like the polyptych reproduced, which is of enameled brass. The pale blue enamel that once formed

the background is almost worn away. The metal ikons, however, are not so common as those on wood. In preparing a panel for painting, the background was grooved out a little around the figures of the design and the whole covered with liquid glue and, later, a kind of cement containing alabaster. When this was hard the surface was scraped smooth and polished. On this the



ANOTHER IKON OF THE STROGANOFF SCHOOL. ALTHOUGH THE STYLE BEARING THE NAME OF THE STROGANOFFS ORIGINATED FROM IKONS BEARING THEIR NAMES AS DONORS, IT WAS NOT CONFINED TO A PARTICULAR LOCALITY

design was drawn in Chinese ink, or, if some "pattern" picture were to be copied literally, an impression was simply transferred. This custom was frequently followed, for in ikon painting the chief virtue was the perpetuation of the tradition. Sometimes one artist would do the faces, another the robes, another the landscape or architectural details, but because the canons were so

carefully obeyed the result was not inharmonious. When the painting was complete the surface was covered with a varnish called *alif*.

Besides the Byzantine style, which developed around Novgorod, there was a pure Greek style which came into southern Russia. The churches of Kiev were decorated by artists who had their training in the Greek school. A



A VERY FINE EXAMPLE OF THE BYZANTINE STYLE, PAINTED ABOUT 1400. RUSSIAN RELIGIOUS ART PERPETUATED THE CANONS OF THE BYZANTINE TRADITION WHILE GIVING FORM TO A VIGOROUS AND QUITE HIGHLY INDIVIDUALIZED ART

good example is reproduced. The face has the cinnamon brown flesh tones typical of this style. The coloring given to the flesh tones is one distinguishing mark of different types of ikons. The Novgorod style inclined toward yellow, shading to orange, while the Stroganoff school at first employed greenish tints for the faces but this was later given up for a more conventional coloring. The Stroganoff style has its name from a prominent burgher family of the time of Ivan the Terrible. They participated in the recovering of Siberia from the Tartars and were given concessions there which brought them great wealth. Out of gratitude they made many gifts to the Church and their name as donors is found on many ikons. The style might be called a renaissance of the Novgorod school. As a name for a school, however, "Stroganoff" has been challenged for the style appears in many parts of Russia at about the same time, in regions far from the influence of the Stroganoff family. A "style" of ikon painting resembled certain Chinese systems of painting as the artist could practice any one he pleased. Several of the best Stroganoff painters also were known to be members of the royal or tsarial school. Other schools are confusing to those who do not go deeply into the subject and the names "monastic," "village," "friajsky or foreign style" are difficult to attach to the right examples unless one has examined many ikons.

With the fall of Constantinople in 1456 and the establishment of the Metropolitan of Moscow as the head of the Russian Church, Byzantine influence was naturally weakened. The burning of Moscow in 1547 ruined many of the churches and in their reconstruction artists from the provinces as well as foreign countries were summoned to that city, which became the center of the artistic life of Russia. Among those who came to paint were artists from Italy and there is one ikon reproduced which shows a strong Italian influence. This is the one of the Virgin holding a scroll. This face has considerable more tenderness than the typically Russian conception

and she is related to the madonnas of the sixteenth century paintings of Italy. The scroll which she holds has been obviously overpainted at a much later date and by an inferior hand for the Russian characters seem to have been done by an illiterate person.

The close of the sixteenth and the first half of the seventeenth centuries saw various influences brought to bear on Russian art. The Tsar Michael Feodorovich brought Dutch and Scandinavian portrait painters to the court

and his son, Alexis, opened the doors even wider to foreigners. Some of the painters stayed, opened up schools, and their greater naturalism was bound to be absorbed to some extent into the main stream of Russian art. This was also a period in which there was a great deal of interest in ikon painting and the new influences from foreign countries came at a time when the soil was fertile. There was also a resistance to the foreign style from those who saw devotional austerity being lost as the painters became interested in artistic problems. The spirit no longer dominated and the painter had to look



ITALY INFLUENCED THIS SIXTEENTH CENTURY IKON

in two directions at once. In the time of Peter the Great there was a strong effort to revive the old traditional style but art was no longer proof against the cosmopolitanism which prevailed more strongly than ever in his reign.

The "best" period of Russian ikon painting is as different from the rest of European religious art as Russia is herself unlike her neighbors. It has a masculine coldness compared with the tender grace of the late Gothic and Renaissance styles in Italy and France; the Virgin never became so gracious and human as she did in the south of Europe and the Christ child never became the quite human baby of Raphael or Murillo. The faces of the Holy Family, the saints, the fathers of the Church, are alike serious and stern, animated by a high purpose. They are truly of another world and have little in common with the human beings whom they were to inspire through their preoccupation with the spirit.



All photographs courtesy of the Krausbaaer Galleries

"MEN OF AFFAIRS," A WATER-COLOR, IS ILLUSTRATIVE OF RUTHLESS IRONY WHICH CHARACTERIZES FORAIN'S DRAWINGS

DRAWINGS BY JEAN-LOUIS FORAIN

Until Jean-Louis Forain began in 1909 to issue his several profoundly moving series of etchings and lithographs illustrating Biblical episodes, the life of Christ, and the miracles of Lourdes, his artistic viewpoint had been that of the most worldly Parisian. The ironical character of his wit was at once more direct than that of Constantin Guys and had none of the subtlety of Toulouse-Lautrec, since it never had to be explained to the uninitiated. Forain's pictorial statements of the life of the Paris courts, of Paris café life, of the stage and its greenroom, of the humble folk oppressed and harried by poverty, are frankly harsh and bitter. Campbell Dodgson alludes to these as "satirical cartoons." He had no illusions as to the men figuring in the first three of the categories into which his work fell at that time. And he was as unsparing in his ruthless irony toward them as he was gently piteous to the humble and oppressed poor. All these qualities are to be remarked in the four pictures reproduced on these two pages. The personal absorption of each of the three men in the water-color above is set down with unerring truth. One feels that each of these men is at once pretending to concerted effort while inwardly seeking his own best advantage. And in the woman, probably a secretary, Forain indicates plainly her complete realization and understanding of the falsities and shallownesses of masculine pretense. In the café scene entitled "Projets d'avenir" and, more particularly, in "Behind the Scenes," we see pictorial repetitions of countless such scenes in French fiction. They evoke memories of Balzac, Paul de Koch, Daudet; only here we catch the note instantly without the effort of reading the text. It is a sinister note, one repeated with no gloss of sentiment, however, in "The Reporter." And it is important in relation to Forain's career, since it is so wholly representative of his viewpoint and art before he began to be interested in his later religious subjects



FORAIN'S TECHNIQUE, IN ITS BROAD ASSURED STROKES WITH FINELY CONTROLLED LINE, IS COMPLETELY EXPRESSED IN THESE TWO DRAWINGS ENTITLED "PROJETS D'AVENIR" (AT THE LEFT) AND "BEHIND THE SCENES" (AT THE RIGHT)



THE SINISTER NOTE PERVADING FORAIN'S WORK IN THIS SATIRICAL PHASE OF HIS CAREER IS AS STRIKING AND AS DARING IN THIS DRAWING, "THE REPORTER," AS IS HIS MARVELOUS PRECISION AS A DRAUGHTSMAN

TANKARDS: ARISTOCRATS OF SILVER ART

BY EDWARD WENHAM

THE ULTIMATE SOURCE OF ALL BEAUTY IN SILVER CRAFT IS IN THE INNATE ARTISTRY OF THE CRAFTSMAN WHEN IT APPEARS UNHAMPERED BY CONVENTIONALISM

A retrospective survey of the historical evolution of silver craft reveals a continuous procession of varying influences, which directed the art; but primarily the manners and customs of our ancestors introduced many changing styles, the while they caused an increase in domestic silver utensils.

One period would see the introduction of a new article brought into daily use, only to become discarded at a later date. Frequently a process of gradual develop-

city conduits. Later, when these became smaller, they were the drinking vessels of the time, retaining the name of their larger prototype. Prior to mediaeval times, many various types of vessels were used to hold liquids and these dated from the beginning of the brutal stages of the development of man.

In the sixteenth century the wooden mugs were replaced by the capacious waxed leather "Black Jack" very few of which have survived owing to their perish-



Courtesy of Howard and Company

THE QUEEN ANNE TANKARD SHOWS THE BEAUTY OF CHASING, OCCASIONALLY SEEN ON SILVER OF THAT PERIOD. THE PLAIN ONE ILLUSTRATES THE SLIGHTLY TAPERING BODY AND DOMICAL LID MADE IN THE REIGN OF GEORGE THE THIRD

ment from some former, oftentimes crude vessel, to a thing of beauty, accounts for many of the examples, which although not in use at the present time, may be seen in collections.

One such vessel, at one time important among the silver of every house of consequence, is the silver tankard, the acquisition of a representative collection of which is an accomplishment upon which any collector may be congratulated. Even the derivation of the name of these massive vessels, which the old silversmiths wrought with so much grace of line and delicacy, is not without interest, for until the middle ages the word "tankard" implied the clumsy hollowed log, bound with iron, in which water was carried from the

ableness. These were followed by the mazer-bowl, a shallow bowl of maple wood enriched by deep silver rims, while a few years later the silver beaker made its appearance. Of these latter many types are still in existence, and although not without beauty, they lack much of the charm of other early silver. Certain it is they fail to compare even with the first silver tankard, which seems to have made its appearance during the reign of Edward the sixth, and was an adaption from the mediaeval bottle-shaped flagon. Few collectors, however, number among their specimens examples of this early type which were frequently engraved with interlaced strapwork, although there is a small tankard of this flagon shape, bearing the London hall mark of



From the collection of Francis P. Garvan



Courtesy of the Gorham Company

NEW YORK TANKARDS FOLLOW DUTCH TRADITIONS. THE FLAT-TOPPED TANKARD IS BY PETER GOELET (1701-1730). THE ENGRAVED SPECIMEN IS EIGHTEENTH CENTURY. THE ONE WITH LION THUMB-PIECE IS EARLY NINETEENTH CENTURY

1548, formerly in the collection of Lord Swaythling.

Within a short period many types of these old drinking vessels were produced, among them the style, usually known as the Elizabethan, which was cylindrical with a domical cover. The decoration, which frequently took the form of embossed masks and fruit, is, in some cases, somewhat coarsely executed, the craftsmen not having attained that beauty of design which is so marked in many works of a few years later.

Between this time and the latter part of the reign of Charles I tankards varied both in shape and style of decoration. Thus we find in the collection at Trinity Hall, Cambridge, another type of the Elizabethan period, circular in form, slightly concaved, enriched

with arabesque work and large rosettes, the thumb piece being a voluted scroll while the cover is a low dome. Only four years later, in 1574, the English silversmiths adopted the form of the European cylindrical tankard, the embossed decorations frequently being cruciform leaves and pellets.

The beginning of the reign of James I saw a reversion to the globular body, copiously embellished with conventional designs, in which sea monsters appear. Shortly before the institution of the Commonwealth, however, tankards assumed the shorter and more simple form, nor was there any period which exceeded in beauty the unadorned purity of design which obtained throughout the latter part of the sixteenth and the seventeenth centuries. The capacious but simple type



Courtesy of the Metropolitan Museum of Art

Courtesy of Ebrich Galleries

TANKARDS OF NORTHERN EUROPE, LIKE THOSE OF GERMAN GUILDS, ASSUMED MASSIVE PROPORTIONS. THEY WERE MORE OFTEN MADE OF PEWTER, CHASED WITH A CONVENTIONAL DESIGN AND DECORATED WITH SPIRAL FLUTING

of tankard, which was the work of the craftsmen of that period, was probably evolved from the Dutch designs, and the early American silversmiths exhibit this influence in the tankards made by them during the early eighteenth century and reproduced here.

Although the English took possession of New Amsterdam in 1644, the majority of the population remained Dutch until many years later and the older traditions were retained. This is evidenced by the simplicity of the early New York silver, much of which displays an individuality of form and other characteristics by which it may be readily distinguished. With few exceptions the craftsmen of New York, fashioned on the lines dictated by their conservatism and, leaning toward the original designs of the flat-topped plain tankard, ignored the modes prevailing in Europe. Nor did these old silversmiths accept any innovations until well in the eighteenth century. Not so, however, with the New England craftsmen with whom the flat-topped tankard only remained popular for a short period, giving way to the new types as they were introduced.

While Peter Van Dyck was probably the foremost silversmith, works by Van de Spiegel, Boelen, Hendricks, Ten Eyck, and many others, exemplify the manner in which early American silversmithing was developed. In American tankards the decorative value of coins and medals was recognized and these were frequently applied to the lids and ends of the handles. Other ornamentation took the form of garlands in which a coat of arms or monogram was engraved. A pronounced characteristic of Van Dyck's tankards was the elaborate style of the handles, while both he and other makers adopted devices to strengthen the grip which, when the weight of the full vessel and at times unsteady hand is considered, was a wise pre-

caution. Another distinguishing mark of the New Amsterdam craftsmen was the shaped border often added to the base moulding of the tankard.

It may be truly said of the early American silversmith that while he sought perfection of workmanship to insure durability, he contrived to attain this without undue massiveness. He preferred grace of design and proportion rather than fantastical decoration. In fact much of the simplicity of early Colonial works approaches the austerity which prevailed in England during the days of Oliver Cromwell. This applies equally to early architecture and domestic furniture reflecting, as it undoubtedly does, the unconscious repugnance of our ancestors to the bizarre.

The popularity of the tankard only obtained in the Northern countries of Europe, these drinking vessels being unsuitable in the Latin countries where wine was the popular beverage. Contemporaneously with the silver tankards various types of mugs were produced, to which in some cases handles were fitted. For the use of the more humble, tankards were fashioned in pewter, frequently designed from the pattern of the silver article. In most cases, however, the pewter prototypes were more often large mugs, and these are still



Courtesy of Crichton and Company, Ltd.

SEVENTEENTH CENTURY PEG TANKARD BY JOHN PLUMMER



YORK ASSAY OFFICE MARK FROM PEG TANKARD ABOVE

used in many of the old taverns, some of them being fitted with glass bottoms to allow the drinker to see that his beer is free from sediment.

To the inside of many of both the plebeian pewter and the aristocratic silver tankards, a vertical row of studs was fitted at certain distances to indicate the quantity of liquor they contained. These were known as "peg tankards." A specimen of this type with six studs, made by John Plummer of York in 1657, is now in the collection of Mr. J. Pierpont Morgan, and was exhibited at the Society of Antiquaries some years ago.

MAX KUEHNE'S FURNITURE IN GESSO

BY HORACE WESLEY OTT

THIS ARTIST, WHO HAS MADE HIS REPUTATION IN LANDSCAPE PAINTING, HAS FOUND A NEW INTEREST WHICH IS EQUALLY COMPELLING

MAX KUEHNE as a landscape painter is sufficiently well known to make any introductory account of his attainments seem little less than effrontery. His paintings of the American scene and of old Spain have been exhibited both in America and abroad at various times during the last ten years. Especially in his later canvases Mr. Kuehne has set forth the austerity of the Spanish landscape, the violence of the hot midsummer sun, with a vitality and easy vigor of execution which place him well in the front rank of contemporary landscape painters. Hence the recent exhibit at the Art Center of furniture in gesso by this artist must have come as a surprise even to the most optimistic of his followers who had not expected an art, however fecund, to go so far afield. Mr. Kuehne's achievements in his new medium will doubtless add luster to his reputation as an artist of individuality and imagination.

In a country where artistic endeavor is in no danger of being excessively pampered we are accustomed to occasional abortive manifestations of the creative impulse. Especially for individuals with inadequate opportunity for self-expression these flights into the impractical serve as a salutary escape from the monotony of their daily round. For the most part we casually dismiss them as hobbies; only in very rare instances are they to be taken seriously. To the artist we concede the same right to indulge in innocuous pastimes, provided they are never for a moment permitted to interfere with more important pursuits. Unfortunately for our love of pigeonholing, however, Mr. Kuehne's gesso cannot be quite so neatly disposed of. In his own estimation it stands on a par with his art as a landscape painter; in no way does he consider it less worthy of his effort. By the

excellence of his accomplishments both as a painter and craftsman, he reveals once more the truth that outstanding ability is seldom limited in its forms of expression.

Strangely enough, the picture frame is the rather prosaic link between Mr. Kuehne's gesso furniture and his landscape painting. About ten years ago, dissatisfied

with the stock mouldings which he was forced to use on his pictures, he decided to try his hand at making what should seem to him an appropriate frame. After some experimentation with gesso he finally hit upon a composition which, applied numerous times on the wood, formed a hard porous surface. When the gesso was engraved, the pattern laid on in gold and silver, and the whole lacquered, he found that he had achieved a frame, beautiful in itself, and at the same time an integral part of the picture.

Still, however, he persisted. He incised the gesso as before, but this time he applied color against a background of gold and silver. The frame was even lovelier than before, possessing the depth of color and intricacy of pattern of the finest old enamel, but when the picture was inserted, it was found that the frame completely dominated the landscape it inclosed. Once and for all he discarded the colored frame, but the experiment had enabled him to see the possibilities of the decoration, provided it were used where it might legitimately predominate. Mr. Kuehne's furniture, all of it made during the last five years, stands as varied and beautiful evidence of his discrimination and taste in realizing to the utmost its potentialities.

There is nothing novel in Mr. Kuehne's employment of gesso. Unlike certain old cabinet-makers, he does not



All photographs courtesy of the Art Alliance

THIS CHEST IS ONE OF MR. KUEHNE'S FINEST ACHIEVEMENTS



THE INTRICATE WORKMANSHIP AND ELABORATE DESIGN OF THIS SCREEN SHOW THE REMARKABLE POSSIBILITIES OF DECORATION IN GESSO. MR. KUEHNE CONSTRUCTS IN HIS OWN STUDIO ALL THE FURNITURE HE USES FOR HIS WORK

attempt to obtain effects by moulding the composition to simulate carvings or bas-relief. On much of the old Venetian furniture which has come down to us to-day, gesso, as in this artist's work, serves solely as a base for the application of design. Furthermore, modern cabinet-makers, especially those on the Continent, are constantly sending us furniture upon which gesso has been used exactly as he uses it. All of which is important only in so far as it shows that we must look elsewhere than to his materials to account for the merit of Mr. Kuehne's cabinetry.

Nor is Mr. Kuehne's furniture distinctive by virtue of any originality of line. We might almost have predicted that being interested primarily in design, he would make it his first requirement that the piece offer adequate

opportunity for decoration rather than that it be a complete department from precedent. This is true, and he has in every instance been content to retrace the past, requiring only that his model be excellent in line and that it possess large flat surfaces. And so we find that one of his beds recalls Venice and the eighteenth century craftsmen, another obviously owes its inspiration to that of Marie Antoinette in the Petit Trianon, while perhaps his loveliest table is of the Colonial tilt top variety. Yet it would not be quite true to say that when Mr. Kuehne is designing a piece of furniture he consciously and conscientiously sets out to copy, down to the minutest detail, some historical prototype. He merely admits that, whereas he is not a student of historical periods, his familiarity with the finest old collections



A PANELED CABINET WHICH SHOWS AGAIN THE NICE ATTENTION TO DETAIL CHARACTERISTIC OF THIS ARTIST. THE TWO CUPIDS DANGLING CORDS FROM ON HIGH IN THE FACES OF EAGER HOUNDS ARE PARTICULARLY DELIGHTFUL

abroad undoubtedly determines the trend of his ideas, and that, without shame, he follows the line of least resistance and speaks in terms of the past.

It is Mr. Kuehne's highly individualistic art as a designer and colorist which makes his work unique. The imaginativeness of the design and the charm of the color first impress you as you look at his gesso, and they remain the final vivid memory when you think of it in retrospect. Yet even here we cannot ignore certain tiresome qualifications. In and by itself his design is not

original, being inspired by Persian miniatures of the seventeenth and eighteenth century. Nor can it be said that he possesses some magical power in the mixture of his pigments. But, like any creative artist deserving of the name, he cannot lay his hand on the heritage of the past without transforming it into something personal and self-expressive. Finding new meaning in old things, re-discovering the past and giving it out in terms of individual endowment is all that any artist can aspire to do in his chosen art.

Mr. Kuehne's studio is also his workroom, for in it he constructs as well as decorates his furniture. At the outset he designed the forms and entrusted the actual work of execution to others. But, either because his working drawings were not followed to the letter, or because they did not translate his ideas into a comprehensible language, he was never able to use the finished pieces as they came from the cabinet-maker. To-day he has evolved a delightfully impractical method which, nevertheless, possesses the happy virtue of working. On the bare wood he sketches the outline of, say, the headboard of a Venetian bed, and then proceeds to erase or otherwise alter the design until it pleases him. As the work progresses, if further changes seem advisable, he does not hesitate to make them.

There are additional reasons why he prefers to construct the furniture himself. A prerequisite to the application of the gesso composition is that the wood be so well seasoned that all possibility of shrinkage or expansion has been eliminated. Obviously, if the wood were to



A HEADBOARD WITH BORDER DECORATION IN GESSO

contract beneath the gesso coating, the latter, deprived of its base, would surround it like a brittle shell and eventually crack. Swelling would be equally disastrous to the finished exterior. Mr. Kuehne experienced both difficulties in the furniture made for him by other cabinet-makers. The wood which he now uses is so thor-

oughly dried that no piece of his own construction has ever been known to crack.

The actual steps in the process by which he builds up his gesso need not long detain us. Upon the bare wood he spreads the composition, allows it to dry, and rubs it smooth. Sometimes as many as eight coats are required to insure a suitable working base. During the early days of experimentation he found that, probably because of defective glue, the gesso failed to adhere. To-day, so proficient has he become in the technical side of the work, he rarely finds its application troublesome. The piece is then engraved, and the design brought out in color, with occasional motifs in gold and silver, against a contrasting painted background.



MR. KUEHNE MAKES NO ATTEMPT AT ORIGINALITY IN THE STYLE OF HIS FURNITURE AND REQUIRES ONLY THAT HIS MODEL BE EXCELLENT IN LINE AND POSSESS LARGE FLAT SURFACES WITH ADEQUATE OPPORTUNITY FOR DECORATION

All work in color is invariably done in tempera, a medium which serves his purpose as could no other. A prejudice against it overlooks completely the fact that for quality and purity of color it has no equal. As for permanency, it readily becomes incorporated with the porous gesso and after the final lacquering the resultant surface is sufficiently durable to satisfy the most exacting. The actual application of the color is the most critical step in the procedure, for once the gesso has absorbed it, there is no possibility of alteration. Finally, the surface is given three coats of lacquer, the last a dull one which removes the inappropriate gloss. We should add that all other decorations are in gold or silver leaf which Mr. Kuehne applies with a water size.

Mr. Kuehne's furniture reveals a pleasing variety both in range of objects and in decorative treatment. It is interesting to see how without exception he has given the painted surface the same consideration previously accorded his landscapes in oil. Invariably the pieces resolve themselves into decorative panels, set off with suitable mouldings in antique silver and gold. Occasionally, where the surface makes scenic decoration possible, Mr. Kuehne disregards repetition and balance as artistic necessities and adopts an unconventional treatment. But no matter what the arrangement may be, the design springs from such fertility of imagination that the general effect is one of delightful mystery.

The motifs to be found in Mr. Kuehne's gesso are as inexhaustible as Persian art itself. Animals figure prominently with dogs, leopards, deer, and innumerable birds mingling as they might in paradise. Floral designs serve on several of his most successful pieces; frequently the urn appears worked out in silver and gold. Nor is he, at times, averse to humor, as can be seen in the paneled cabinet with the two worldly-wise cupids dangling tassels from on high in the faces of eager hounds. We

should like to add that he is especially fond of a lustrous shade of coral pink and a soft blue which he uses as background colors. Since Mr. Kuehne, however, is never done with experimentation, he will undoubtedly in his future work contradict our assertion by adopting a new set of favorites.

Before so much that is virile and courageous in the art

of the present, we hesitate to say anything which may be construed as derogatory. We have already made passing mention of those half furtive attempts at creative expression which serve to inject color into the drab lives of the artistically stunted. At times we wonder if even the acknowledged art of today entirely escapes the suggestion of being likewise a little frail, a little scant and undernourished. Many of the elements of greatness are indubitably present, but in an age which does not regard art as an essential they fail to attain maturity. For if the past has taught us one thing surely it is that only where the artist is made to feel that his place is secure and unchallengeable can he carry his talents

to their potential heights. It is here that we in America fail quite disastrously. Our artists, despairing of encouragement from an inappreciative society, with fine disdain turn inward for their consolation, with the result that their art, true to themselves alone, is never colored by the age in which they live. And so it happens that each of them is an isolated example of genius, genius stranded, left high and dry by our indifference.

It is men like Max Kuehne, in whom so much that is promising and hopeful is centered, that a civilization more farsighted than our own would have rightly considered their pride and their obligation.

There is in his work a dignity and sincerity of expression which is characteristic of the honest craftsman and artist. He makes no strained attempt at the unusual and sensational in his decorations.



THIS DECORATION IS MORE AUSTERE BUT EQUALLY EFFECTIVE

JOSEPH STELLA'S ART IN RETROSPECT

BY HELENA LORENZ WILLIAMS

A PAINTER WHO HAS HARMONIZED IN HIS DECORATIVE PAINTINGS THE TRADITIONS OF HIS NATIVE ITALY WITH THE LATER DEVELOPMENT OF CONTEMPORARY ART IN AMERICA

A NATIVE of laughing, beauty-bearing Italy, yet touched with the towering vastness and material splendor that is New York; a disciple of Cezanne, but one of the humblest at the shrine of Michaelangelo; a lover of the exotic, who reveres the restraint, the simple perfection of Egyptian design, and who yet is thrilled by the blazing shout of Coney Island. Such is Joseph Stella.

It is with hesitancy nowadays that one uses the term "decorative" when speaking of the work of a creative artist. For during recent years decorative painting has developed into an abused occupation for the copyist and the dilettante. To the average layman it is defined by stenciled lamp shades, grotesque batiks and copied period paintings. One thinks of "repressed" young people expressing themselves on confectioner's boxes and painted toys. In the mind of Joseph Stella, however, decoration spells color and composition developed in harmony with the proportions, lines and purpose of a specific building. It was thus that Rafael and Michaelangelo worked

under the patronage of popes and princes and achieved their masterpieces. To be sure, in our more efficient, democratic civilization, the wall painting has practically disappeared and the easel picture has come to be the fashion. People no longer live in vast palaces, but in compact apartments; and the multitude that lays claim to education, prosperity and equality desires to surround itself with art. Yet this artist creates his paintings for and in the houses which they are to occupy. He believes a picture should be so much a part of the wall it covers that the place would be a void without it; and he works

in close sympathy with the architects. To illustrate his point of view he explains that "architecture is like goblet containing wine and sculpture and painting are the wine that glows through the glass."

The characteristics of Joseph Stella's work are luxurious color, precision of line, and imaginative, exuberant composition. Combined with a scientific knowledge of floral and anatomical structure, he possesses the ability to express it in shapes of exquisite grace and charm. To him a feather in a bird's wing is as complete a picture in itself as a finished painting, and consequently he gives to it the attention merited by a detail that is to be part of the perfect whole. Aristocracy is the mark of the women who appear upon his canvases. They have chiseled features; slender, vase-like bodies, and the grace and intellectual quality reminiscent of Botticelli.

Stella was born in Muro Locano, an ancient little town in the south of Italy. As a child he played among rugged mountains outlined against a wide blue sky, and these instilled in him

the love for opal dawns and golden light. When still a very small boy, he began to have flashing visions of beautiful forms of graceful flowers and brilliant color, always on an immense scale covering large areas. He was unable to record these at the time, for he possessed neither brushes or colors. His father, a practical-minded lawyer, sternly regarded painting as too wasteful and unremunerative a pastime to be taken seriously. Yet, when the picturesque peasants of the neighborhood consulted with Stella père, and all sat busily talking in a corner, the boy managed to make hasty sketches of



All photographs courtesy of F. Valentine Dudensing
THIS PANEL IS CALLED THE "WHITE HERON"



THE CHARACTERISTICS OF JOSEPH STELLA'S WORK ARE LUXURIOUS COLOR, PRECISION OF LINE AND IMAGINATIVE, EXUBERANT COMPOSITION COMBINED WITH A SCIENTIFIC KNOWLEDGE OF FLORAL AND ANATOMICAL STRUCTURE. ARISTOCRACY IS THE MARK OF THE WOMEN WHO APPEAR UPON HIS CANVASES. AS THIS PORTRAIT SHOWS, THEY HAVE CHISELED FEATURES AND INTELLECTUAL QUALITY REMINISCENT OF BOTTICELLI



RESTRAINT, IN THE SENSE OF ORDER AND NOT THE ELIMINATION OF DETAIL, IS THE QUALITY WHICH COMES TO THE FORE IN STELLA'S RECENT WORK OUT OF WHICH GREW LUXURIOUS DECORATIONS SUCH AS THIS PANEL OF "UNDINE"

them on sheets of wrapping paper with bits of coal or anything else that would make a mark.

When he was old enough, he was obliged to follow a course of academic study that had been mapped out for him by his father. When he finished high school, at seventeen, he decided to forego further textbook learning and came to America in the hope that his brother would let him study painting in New York. Thus he reversed the usual procedure of young artists, deserting the fountain-heads of art to look for inspiration in the commercial metropolis of the New World. He began by sketching hoboes in the public parks and libraries; types, facial expressions, and picturesque clothes fascinated him. He always worked from life, often spending hours on a single line made by a wrinkle on a down-and-outer's face. That, he says, gave him a grasp of patience.

His brother, however, decided that he should become a doctor. For an interminable year he studied anatomy, histology and physiology. At its close, the two mournfully compromised on his becoming a pharmacist. There passed another twelve months, after which he inveigled his brother to let him attend the New York School of Art. At the end of his first year there he won a scholarship and left school, fearing that under the influence of established methods his work would become too academic. Then, too, he preferred to study the seamed faces and brawny bodies of the workers he encountered on steamship docks and in mills, rather than the stilted poses of the professional models.

His chief concern now was to earn a living. Ernest Poole was finishing a first novel, "The Voice in the Street," dealing with the life of an Italian waif. The

author had seen some of the artist's work and he had him commissioned to illustrate the book. Following this, the editor of the Survey became interested in his sketches of workingmen. He was sent to Pittsburgh to draw types of striking miners. Soon the dreamer of burning sunsets and blossoming lily pools discovered that he had become an illustrator of articles on immigrants, labor troubles and radicalism. But he continued to make drawings of

and boarded a train to Paris, bound for the revolutionary school of Cézanne.

Little by little the young realist learned to understand the master's method. He saw that so-called modernism was governed by the same laws that are the basis of all great art, whether Egyptian, Chinese, archaic Greek or early Florentine. He experimented with futurism, cubism and expressionism, and began to



"SWANS: A NOCTURNE" IS AMONG THE EARLIER MODERNISTIC PAINTINGS WHICH THIS DECORATIVE ARTIST EXHIBITED. IT SUGGESTED THE CHANGE WHICH HE MADE LATER TO MORE REALISTIC ART EXPRESSION

typesetters, textile operatives, blast furnaces and slums, in pencil and charcoal, for the Outlook, American, Survey, Century and other periodicals. Then, quite suddenly, he lost interest in the pathos of humanity's lower strata.

He went to Italy to find himself among the peaceful mountains and skies of his childhood. The early dreams clamored for expression with an insistence that would not be denied. In Rome and Florence he steeped himself in Michaelangelo, Giotto and Rafael. He learned to do portraits after the manner of Rembrandt, and made dozens of these, though never copying. One day he wanted to paint a mountain silhouetted against a perfect Italian sky. Here there were no deep colors, no warm browns, no mellow golds. As he started work, he realized with a shock that he was incapable of putting this picture on canvas. He had become a slave to Rembrandt's method. A few days later he had packed his kit

paint abstract designs of highly emotional impressions.

In 1913 he returned to the United States and exhibited at the famous International Exhibition and at the Italian Club. The following year he produced his "Coney Island," a poetic impression of crowds, confusion and white lights painted in the modernistic manner. Several years later, returning from another visit to Italy, he exhibited among other modernistic paintings, his "Swans: A Nocturne." This, although an abstraction, showed the probability of a change to more realistic expression. In 1923 came his "New York," five panels of expressionist impressions of Brooklyn Bridge, the harbor, the downtown district, and the gay White Way; a veritable network of design based on intricately planned lines and planes.

Out of this work have grown the luxurious decorations which he now creates, such as "The Birth of Venus," and "Undine." He has had commissions that

have stirred his soul. For example, a panel for an English house, in which a red rose was to be the central motif. He studied the house, and consulted with the architect as to dimensions and placing. In the center of the panel arises a single rose from which radiate prismatic rays. Beyond these float gorgeous butterflies; bright plumaged birds and fragile blossoms. He calls it "The Apotheosis of the Rose." For another home he made a panel entitled "Sunrise." Out of the sea, before a pale sky, rises a feminine form, sheathed from her sleek black hair to her white feet in coppery gold. Another composition is "Ophelia," an interpretation of Shakespeare's heroine, among the blossoms that brought peace to her on her tragic journey.

Stella is a painter who responds not only to various motives but is most sensitive in his manner of expressing them. His portraits in line are coolly intellectual, like the head of Marcel Duchamp, which is cold without being harsh; it is sparing in line even to austerity and yet it is entirely adequate. This portrait represents Stella in his most alert, analytical vein. There were others of a similar quality, which he exhibited several years ago in New York, done in a process of his own perfecting which he called "encaustic paintings." There were both portraits and flower subjects and although these were in color, the effect was produced primarily through line, which in this case was pliant and vibrant.

During his Cubistic period, when he did the "Brooklyn Bridge," it is noticeable that he was not thinking in terms of line only; there is a richness and variety of tone in this painting, a searching for volume that rounds out the impression of depth of form. His paintings of flowers range from the seemingly literal to the more mystical interpretations of nature which take one into the inner world of growth and express the forces that are animating those delicately curving stalks and leaves, the ethereal, almost unearthly blossoms, with life.

Stella always gives the impression of not putting any strain upon his imagination in his more richly decorative works, whether in the whirling, steely curves of the five panels interpreting New York, or the rich grace of his more recent "Apotheosis of the Rose." There is always the suggestion that he could have created an even more abundant imagery if he had wished to do so. This indication of something held in reserve gives great vitality to his work; and even when he elaborates his imagery to the most extreme limits of ornamentation, the feeling of something held in restraint is the dominating one. Restraint is the quality which has been coming to the fore in his art of recent years,—restraint in the sense of order or carefully considered relations, not the elimination of detail.

Those who remember his big exhibition at the Whitney Studio Club four years ago, where his exuberant Pittsburgh impressions with their flashing reds and lustrous blacks matched the equally impassioned color of his tropical plants (plants, by the way, whose sturdy stems and mammoth leaves made them fit companions

for factory towers and giant machinery), must have found it interesting to follow him through the development of the intervening years. There were the Cubistic New York panels at the Société Anonyme a year later; then the ephemeral encaustic paintings at the New Gallery during another season; and, only recently, the most exquisite flowering of his imaginative style in the paintings shown with F. Valentine Duden-sing. In spite of the superficial differences in character of these exhibitions, there is really very close relationship between them. It is gratifying to find in his latest work the combination of so much that has gone before, now perfectly fused and expressed with ease and grace.

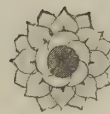
Joseph Stella lives in a world of intellectual beauty. Art, he believes, should be so spiritual that it lifts the soul out of the realities of life. His decorative paintings do just that.



"THE APOTHEOSIS OF THE ROSE" IS A DECORATIVE PANEL



From KASHMIR in the North of India



come Crewel Embroideries of exceptional distinction

IN India, the art of embroidering or "painting with the needle," dates back to around 3000 B. C. With ever-increasing skill the native artisans have plied their busy needles through all the march of centuries.

And what strange, arresting, charming patterns have been characteristic of their craft! What lovely, rare blending of color they have brought to their art!

Fitting it is, therefore, that from the storied vale of Kashmir, the far-famed land of Lalla Rookh, should come these lovely Schumacher crewel embroideries.

In the design and coloring of the loveliest Indian embroideries of past ages, they are carefully made to simulate the hand-done crewel embroideries of Old England.

FROM its very earliest beginning crewel work has had a particularly fascinating history. It seems to have been characteristically English, although a quite similar embroidery called "Berlin work" was known to our grandmothers. Both were done with twisted wools or "crewels" and both blended shades and colors in a most artistic fashion.

It first came into favor in the Jacobean period and was widely used throughout the seventeenth and eighteenth centuries for draperies, for upholstering and for hangings and spreads on the fine old four-poster beds.

Crewel work was known to our grandmothers, too, back in old Colonial days. They brought over with them from England knowledge of this colorful stitchery and through the long winter evenings taught their young daughters how to become accomplished needlewomen.

The crewel embroidery on this Schumacher fabric is done in lovely, soft wools, on the native drill cloth of India—a neutral



Exotic flowers and fruits grow with Oriental splendor on the "tree of life" embroidered here on native Indian drill

background for the favorite tree design on which grow wondrous fruits and gorgeous flowers.

The colors are fascinating. Dull gray greens with here a touch of flaming orange; soft blues made more fascinating by the tans and browns and reds that combine with them—all subdued in hue—all with the strange charm of a far-off, alien country.

Let your decorator, upholsterer or the decorating service of your department store show

you this embroidery, as well as the Schumacher range of fine drapery fabrics of all periods.

Included in the most distinguished variety are velvets, damasks, brocades, chintzes, tapestries and prints. And, in addition to designs in the tradition of the fine old things of the past, there are, in Schumacher fabrics, the most delightful examples of the interesting trends of modern art.

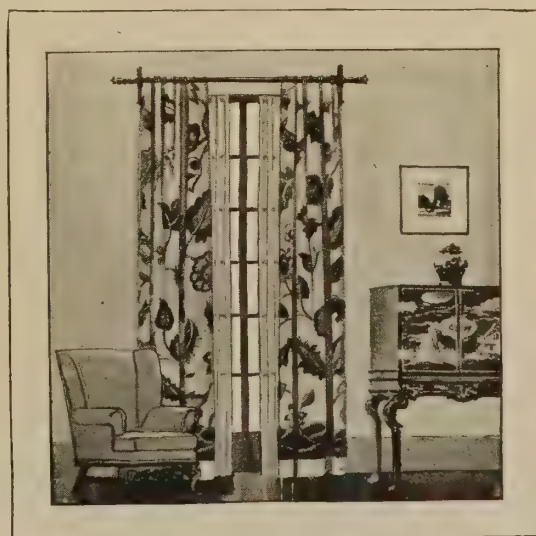
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YOUR home can reflect the newest, most interesting decorative ideas with these lovely drapery fabrics. Yet you need expert professional advice to be sure you are using them correctly with your own furnishings.

This booklet has been prepared to show you how a decorating service functions and how you may, without additional expense, take advantage of it.

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Crewel-embroidered curtains are one of the newest and most interesting window treatments, especially with such fixtures as these of wrought iron



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NOTES ON CURRENT ART

THERE are several reasons why the exhibition at the Pennsylvania Museum this summer of the collection of paintings formed by Dr. Isaac Lea of Philadelphia, is an event of the highest importance. This collection, which was formed by Dr. Lea chiefly in Italy, came to this country in 1852 and is therefore one of the oldest of American collections. It has never before been publicly shown and, finally, it represents a period which has recently been emerging from a cloud of disapproval, the Baroque.

Fiske Kimball, writing regarding this collection in the May bulletin of the Museum, recalls the shifting fortunes of the Primitive and the Baroque. After the day was won for the Primitives a natural but slowly culminating reaction set in. He writes: "In 1888 Wölfflin sought to analyse the Baroque for itself and judge it by its own ideals and standards, instead of those foreign to it, brought in from other periods. Its expression of the new mystical and militant religious revival began to be understood—its dynamic energy, passionate fervor, and plastic unity. On the continent 'Baroque', like 'Gothic' before it, gradually ceased to be a term of contempt. In Paris the four Guidos of the Salon Carée of the Louvre have weathered the storm. In Vienna, since the

war, a Baroque Museum garners the heritage of the greatest period of the city. England, still under the ban of Ruskin, has been slow to follow. Martin Briggs in 1910 was still apologetic for his choice of 'Baroque Architecture' as a subject, and it remained for Sacheverell Sitwell in his 'Southern Baroque Art' of 1924 to glory in Churriguerra and Solimena, and to say 'Baroque art needs no defence now; the victory has been won a long time.'

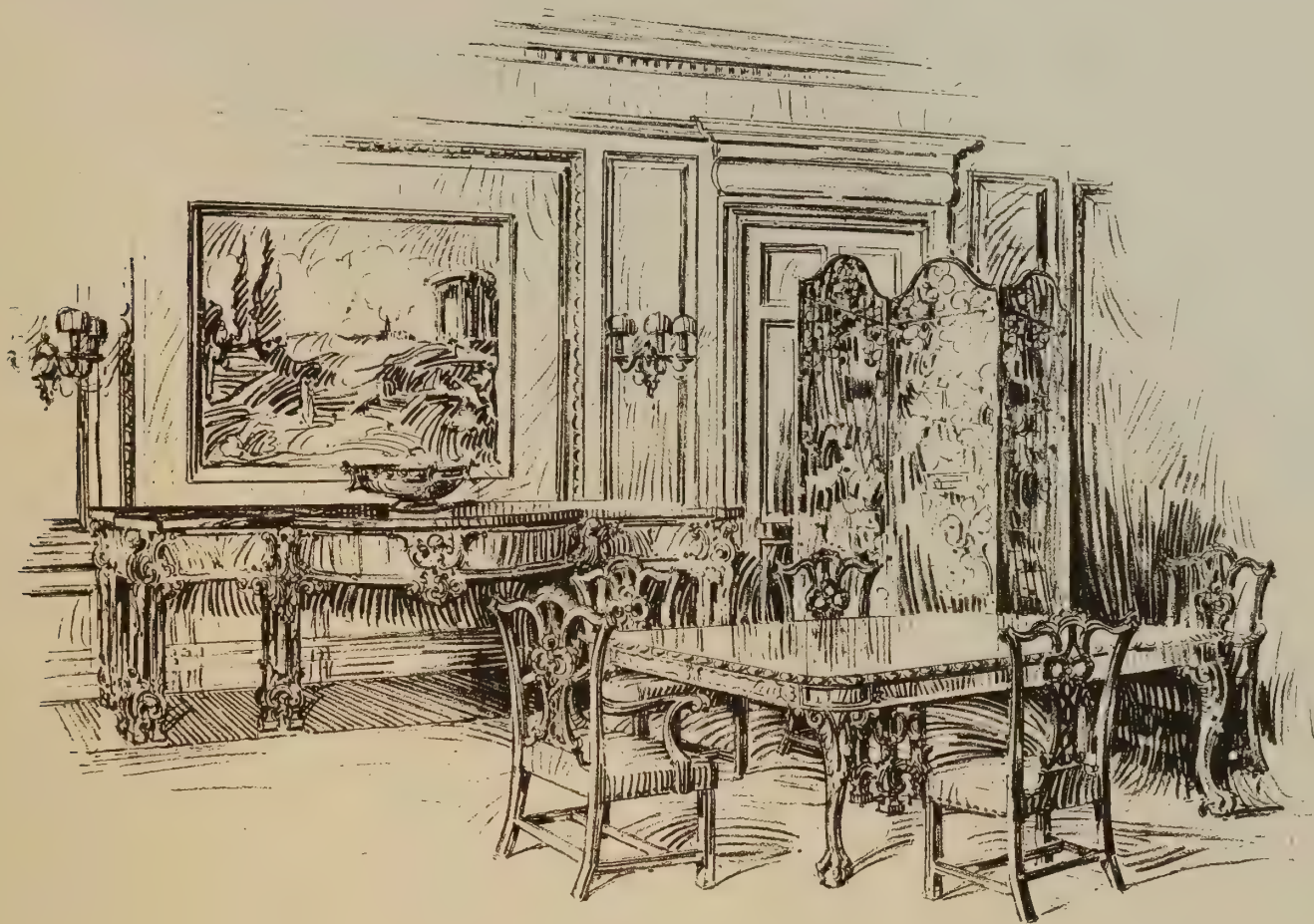
"Long before the day of Ruskin, Isaac Lea of Philadelphia had been quietly laying the foundations of one of the most important early American collections. . . . In 1829 he bought his first paintings, purchasing at auction in Philadelphia the two Moucheron landscapes and several Dutch pictures. Other purchases followed in Paris in 1832. The great body of the collection, however, was acquired in Italy in 1852 following the troubles of '48-'49. One hundred and ninety pictures, bought with the advice of the painter Gagliardi, were brought to America in that year."

Among the paintings representing the Baroque period in Dr. Lea's collection is the very beautiful "David with the Head of Goliath," by Matteo Rosselli (1578-1650), in which the "David" is a supposed portrait of a prince of



Courtesy of the Pennsylvania Museum and Elizabeth Jaudon Lea

AMONG THE PAINTINGS REPRESENTING THE BAROQUE PERIOD IN THE COLLECTION FORMED BY DR. ISAAC LEA OF PHILADELPHIA IS THIS "DAVID WITH THE HEAD OF GOLIATH," BY MATTEO ROSSELLI



New York Galleries, Inc., Decorators

French influence upon English furniture forms openly revealed itself during the reign of Queen Anne, the Gallic grace of line and delicacy of ornament continuing to dominate the mobiliary fashions of the island kingdom for half a century after the passing of the last of the Stuarts. ~ ~ ~ ~

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¶ Chippendale's cabinetry varied in design with his mood at the moment . . . with equal felicity he borrowed the sinuous curves of

the Rococo for an elaborate chair-back and adapted the intricate fretwork of the Chinese to a superb cabinet. ~ An artist at heart, he was intuitively the skilled artisan as well, content only with that perfection of detail which distinguishes the *masterpiece* from the mediocre. ~ ~ ~ ~ ~

¶ That Chippendale's ideals, like his fame, have survived him is admirably vouchsafed by the reproductions of historic furniture on view at these Galleries. ~ Grouped with antiquities from many lands, in a series of decorative ensembles, these finely wrought pieces echo the spirit of that leisurely age when the cabinetmaker took rank with the architect, the decorator and other artists of his time. ~ ~ ~ ~ ~



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the house of Conti. A copy of the "Alexander with the Family of Darius," ascribed to Veronese is, in spite of its not being an original, so fine a picture as to be one of the important members of the collection, while a group of four paintings attributed to the engraver, Jacques Callot, offer unusual interest. A portrait of Pope Paul IV by Paris Bordone (1500-1571); "Head of a Youth" by Christofano Allori; a "Madonna Enthroned" (sketch in sepia) by Andrea del Sarto; "St. Ursula" attributed to Francesco Salviati; two portraits by Justus Sustermans of Antwerp; landscapes by Paul Bril of Antwerp and a harbor scene by Johann Lingelbach are among the other paintings chosen for exhibition at this time.

The pictures are now divided among the descendants of Dr. Lea and have been lent by the following members of his family: Van Antwerp Lea, Elizabeth Jaudon Lea, Francis Carey Lea, Arthur H. Lea, Charles M. Lea and Nina Lea.

THE tenth annual exhibition of the Concord Art Association, which is closing at the end of June to make way for the second of its summer shows, has included some exceptionally fine examples of contemporary American and European art. Leopold Seyffert's self-portrait, which is reproduced here, was loaned for the exhibition by the Chicago Art Institute. The special medal of honor was given to Daniel Chester French who is represented by his portrait of Washington Irving. In painting the medal of honor was awarded Abram Poole's portrait of Madame Boznanska and honorable mention was given to "Snow in the Mountains" by Victor Charretton whose Auvergne landscapes are well known in this country. John Gregory's "Philo-mela" won the medal of honor in sculpture and honorable mention went



Courtesy of the Detroit Institute of Arts
"MISS ASHTON" BY THOMAS HUDSON

to "The Lizard" by Benjamin T. Kurtz.

THE Detroit Institute of Arts has recently acquired a portrait by Thomas Hudson through the gift of the Museum of Art Founders Society. Hudson, who was born in 1701, preceded Reynolds as the fashionable portrait painter of his day, but his reputation was later eclipsed by the brilliance of Reynolds, whose teacher he was. The earlier work of Reynolds shows a close adherence to Hudson's style but he was later to develop along quite different lines under the inspiration of Van Dyck and Rembrandt. Hudson, however, by no means deserves the neglect which he suffered at the end of his life; his portraits have great distinction and, although he works within the bounds of a certain rigidity, he nevertheless attains both animation and grace.

NINE busts of America's great men have recently been added to the Hall of Fame at New York University. Since the unveiling occurred on May 12, at the time the Norge was making her Polar flight, it seemed fitting to unveil first the bust of an American whom Dr. Robert Underwood Johnson, director of the Hall of Fame, named the very "pioneer and patron saint of explorers," Daniel Boone. The sculptor of this bust is Albin Polask. Mrs. John D. Rockefeller, Jr., then unveiled Hermon A. MacNeil's bust of Roger Williams, whose descendant she is. The remaining busts are those of George Peabody by Hans Schuler; Edwin Booth by Edmond T. Quinn; James Kent by the same sculptor; Jonathan Edwards by Charles Grafty; Augustus Saint-Gaudens by his pupil, James Earle Fraser; Daniel Webster by Robert I. Aitken and Eli Whitney by Chester Beach. This unveiling occurs annually.



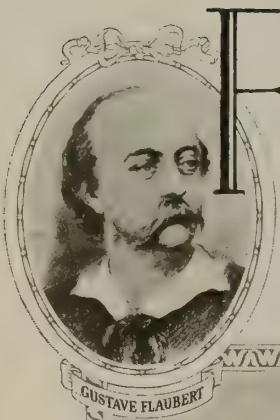
Courtesy of the Concord Art Association
LEOPOLD SEYFFERT'S SELF-PORTRAIT EXHIBITED AT CONCORD



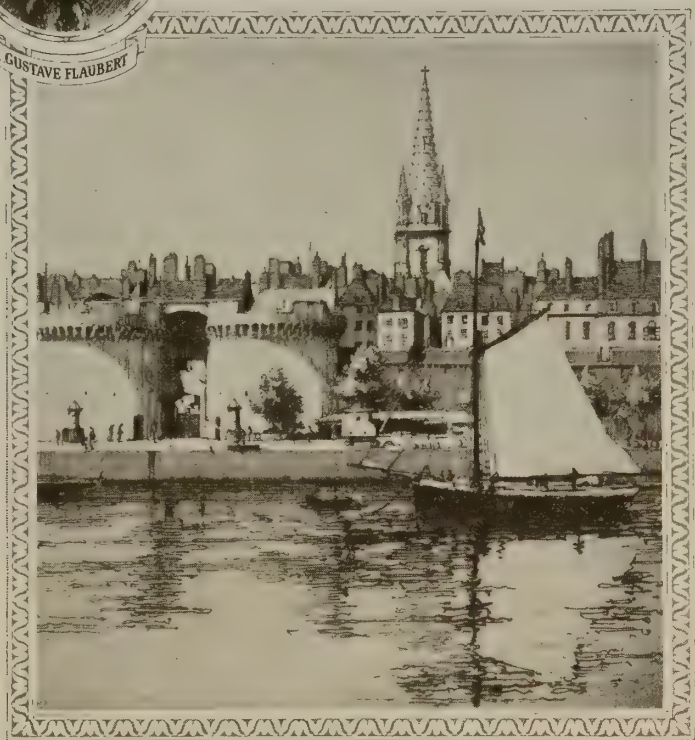
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A SHELF OF NEW ART BOOKS

A HISTORY OF ENGLISH WALLPAPER. By A. V. SUGDEN and J. L. EDMONDSON. Charles Scribner's Sons, New York. Price \$22.50.

THE oldest existing piece of wall paper was discovered in 1911 when some repairs were being made in the Lodge of Christ College at Cambridge where it had been used on the ceiling of the entrance hall and the dining room. The design was in black and white, measured sixteen by eleven inches, and was of a Florentine pomegranate pattern. Printed on the back were fragments of a poem on the death of King Henry VII, which occurred in April of 1509, and as it is also known that the Lodge was completed toward the end of that year the date is accepted as that of the paper as well. Paper with block printed designs had been used for various decorative purposes, such as the lining of boxes and drawers and the covering of books as well as the adornment of walls, from the end of the preceding century, so that the printing of designs for a decorative use evolved at the same time as the allied art of printing books from movable type, an invention which Gutenberg perfected about 1450.

Wallpaper had a somewhat humble beginning, for its use was encouraged by the fact that there was a need for a decorative treatment of walls that was within the reach of the purses of those who could not afford tapestries or carved paneling. And yet the day came when English papers were universal in aristocratic homes and were in demand across the channel. Madame de Pompadour ordered English paper for her dressing room at Versailles and Madame de Genlis wrote that French women were placing their magnificent Gobelin tapestries in storage in order to put English paper in their place.

While the history of wall paper is necessarily told pictorially, and the book supplies a generous amount of plates, the text is the most complete that has appeared on the subject. Not only are the various artists, craftsmen, and inventors of technical methods given most careful consideration but at the end of the text are the mill records of all the well known wallpaper firms in England.

The illustrations alone tell an interesting story, tracing the English papers through the ancient Tudor patterns, the use of the Chinese papers and their English imitations, the exquisite designs of Sheringham, the machine made papers, the contributions of William Morris Hunt, Walter Crane and others of his time and, finally, some of the friezes that were produced just before the war. The plates include seventy in color and one hundred and ninety in half-tone.

FARBIGE WOHNZIMMER DER NEUZEIT. Preisgekrönte Entwürfe und ausgeführte Räume in 140 Farbigen und Schwarzen Abbildungen. Herausgegeben von ALEXANDER KOCH. Text von WILHELM MICHEL.

Alexander Koch, Darmstadt. (MODERN ROOMS IN COLOR. 140 illustrations in color and black and white of prize designs for Rooms and also of Rooms already executed. Edited by ALEXANDER KOCH.) Alexander Koch, Darmstadt.

DR. KOCH, editor of "Deutsche Kunst und Dekoration" and "Innen-Dekoration," has, with this book on the newest tendencies in interior decoration in Austria and Germany, added a new and very interesting, instructive work on the subject nearest his heart to the many which he has already published. Needless to say, the book, coming from his press in Darmstadt, is an example of beautiful printing in a clear readable type with good spacing, while the plates, in color as well as black and white, are a joy to behold.

The few pages of text by W. Michel are only meant to give the reader the main characteristics of this movement which, obviously, is the outcome of the various styles through which the last two or three decades have passed. As these styles, whether one likes them or not, resulted from the psychology of the times, this new style of interior decoration was bound to come. And although many will regret the passing of a certain "Gemütlichkeit," also of a certain sumptuousness, these qualities have, unfortunately perhaps, no place or very little in our hard, matter-of-fact time of constant struggle. But as this struggle is, happily, not only for material goods but is also a most searching inquiry into fundamentals and their values—a kind of re-valuation of values—it is bringing forth a new art founded on such research and discarding all trappings of sentiment and what the newspapers like to call "heart stuff;" the "art of the new reality" the Germans call it. The intellect predominates and creates its own surroundings.

Hence, in these rooms, wide spaces with hardly a cozy shadowy corner anywhere—on the contrary, with light pervading everything relentlessly; hence the preference for light colors and contrasting combinations; hence the sparseness of furniture and decoration and their distinctly severe almost frugal forms. If a feeling of detachment, almost coldness, comes over one in looking at these rooms, if one cannot help feeling that in them one might

(Continued on page 88)

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A SHELF OF NEW ART BOOK

(Continued from page 86)

"freeze" and be almost lost in the midst of such neutral surroundings, it comes from the fact that the intellect alone cannot reign supreme. These rooms, as they are designed, need a personal touch to give them life and warmth, as Dr. Koch himself points out in his preface. They are only meant to show the way. If, therefore, they are slavishly copied, they are as impossible for any one with a will of his own to live in as the "ready to wear" period rooms arranged by interior decorators according to the various styles.

It is of great interest to compare this new tendency as exemplified in these plates with what the Paris Exposition of last year showed. The latter, in spite of much talk, went back, for the most part, to the so-called Munich "Jugend" style, in vogue more than twenty years ago, which was born of the unrest of that period and of a groping but at the same time self-assertive spirit, dissatisfied with things as they were; whereas this new movement, although very conscious—over-conscious, in fact, is no doubt founded on a complete mastery of the subject.

PRINTS AND BOOKS. Informal Papers. By WILLIAM M. IVINS, JR. *Harvard University Press, Cambridge. Price \$5.00.*

FOR the most part reprinting short articles that have previously appeared in the Bulletin of the Metropolitan Museum of Art, this volume is by a man whose intelligent enthusiasm well deserves publication under such distinguished auspices. He claims that his book "is by way of being a record of some of the happiness that has come to a man in a museum." It contains, among its forty-seven chapters, an address before the members of the Corporation of the Metropolitan Museum early in 1917, in which Mr. Ivins outlined his aims and ideals for the Department of Prints then recently inaugurated. A reading of this admirable little work, so well-grounded in its facts, so persuasive in its easy style, and so sound in its judgments, provides new inspiration for the collector and trustworthy guidance for the amateur. To even the casual reader it indicates why this department of the Metropolitan Museum has been so successful under Mr. Ivins' administration. The subjects touched upon together correspond to Mr. Ivins' view of such a department "to conserve for the pleasure and benefit of the public a collection of prints which are of value as works of art." And these brief papers fulfill practically the same purpose.

(Continued on page 90)

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THE UNIVERSAL ART OF RIBERA

(Continued from page 19)

made the centerpoint of interest from which life radiates all around.

Among our other illustrations is a "Cleopatra" of the year 1637, which I saw last year in Fleischmann's art gallery in Munich. It is a very good example of Ribera's historical painting. It shows well his mastery of drawing in the careful treatment of the eyes, nose, hair and also his curious way of rendering the hands in a more "pictorial" style which, when studying the master's various works, I encountered again and again.

The "Head of an Apostle," from the Detroit Institute of Art, illustrated here, is of about the same time as the "Cleopatra," or perhaps a little earlier. The rendering of a merely picturesque type has already yielded to that of the individual to be portrayed. Thought and feeling live behind this furrowed forehead and speak from these deep set eyes. As in the "Cleopatra" and the other pictures shown here, the shadows are luminous, comparable to those in Rembrandt's paintings. But of what nobility of expression and monumentality of representation Ribera was capable one can best judge, in this country, by looking at the truly unsurpassed painting of the "Apostle Paul" in the Gallery of the Hispanic Society, a painting of Ribera's late period. In it Saint Paul is indeed the prince of the Apostles, the prince of the kingdom of the soul. His cloak, of a rich red, covers him like the coronation robe of a king. And yet there is humility in his eyes, even a hint of great sorrow.

Sometime about 1635 he must have painted the "Beggar-Philosopher" who holds a large volume in his hand. This is a most beautiful painting, showing a refined and noble type of countenance and a real harmony of browns, yellows and grays. It was lately in the possession of the P. Jackson Higgs gallery from which it was afterwards acquired by a great admirer and student of Ribera's art.

Of a still later and more mature time must be the portrait of the "Commander of the Order of Santiago" already mentioned, a truly commanding piece of work that combines in the happiest way the stateliness of a court painting with that of an intimate portrait. Professor Mayer thinks that it must be the portrait of one of the viceroys of Naples. If so—and I believe he is right—the picture may have been painted by Ribera as a thanksgiving for the many friendly acts he had received from this man. Hence the inimitable smile of these dark eyes behind their curiously modern broad-rimmed eyeglasses, a smile which, however, does not diminish the forcefulness of the face. The method of enlivening it by contrast of light and shade, without Ribera's former harshness, is masterly. The color scheme of black, red thrice repeated, white, and tan is daring, almost modern, comparable to some of Raeburn's most original creations.

Ribera has not painted many real portraits, though quite a number of his paintings have that character and quality. But this one of a Knight of Santiago certainly ranks with the very best of them. Mayer who, in his certificate on this painting, has expressed his desire to publish and illustrate it in the new edition of his book on Ribera, writes in its first edition that Carl Justi, in notes he had put at his (Mayer's) disposal when he was preparing his work on Ribera, mentions the portrait of a Spanish viceroy then at Pau in the South of France. Mayer himself did not see this portrait. Since then it has disappeared from that place. Could ours, by any chance, be this lost portrait? It is at least not impossible, though not yet established.

There is, however, a portrait of the well-known Knight of Santiago Queveda in existence and attributed to Velasquez. In this Queveda wears the same broad-rimmed glasses, and there is at least a certain likeness between him and the knight in Ribera's portrait, although there is not such a genial twinkle in the eyes of the nobleman portrayed by Velasquez.

Queveda, again with the same spectacles and in the costume of a Knight of Santiago, was also painted by Murillo; but his portrait by the latter seemingly bears no likeness whatever to that by Velasquez. (I know both paintings only from rather poor illustrations from which obviously it is very difficult to judge.) Murillo came to Madrid in 1642, when he was twenty-four years old, and stayed there until 1645. During this time, most likely, he painted Queveda's portrait. But the fact that Queveda had his portrait painted by the two foremost Spanish painters of his time might lead one to surmise that he also got the famous Ribera, oldest of the three, to paint him. Queveda was viceroy of Naples in 1611 before the Duke of Osuna took up the regency in 1616; but it is out of the question that Ribera's portrait could have been painted at that time. Its whole style and its perfection make that an impossibility.

The question—which I have not been able to answer so far—now arises: Did Queveda, who died in the late forties, revisit Naples about 1638 or did, perhaps, Ribera revisit the land of his birth during that time and did Queveda then sit to him for his portrait, dressed as if he still were viceroy of Naples, perhaps in order to commemorate that event? Although no visits to Spain by Ribera after his settling in Naples in 1616 are exactly known to have taken place, they are by no means impossible.

(Continued on page 90)



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THE UNIVERSAL ART OF RIBERA

(Continued from page 89)

Ribera's women, especially his Virgin and other saints, are mostly of the noble Spanish type of often great and stately beauty. The nude female figure he avoided as most other Spanish painters have done. Only Velasquez, as Mayer points out, dared to approach the temptress goddess Venus and paint her in all the glory of her unadorned form. But a painting, "Lucretia," by Ribera hangs in the New York Metropolitan Museum and it is the only known representation by him of at least a part of the "female form divine." In it he shows a beautiful young woman, partly nude, with a really divine form, divinely drawn and painted.

A SHELF OF NEW ART BOOKS

(Continued from page 88)

THE ART OF GREECE. By E.
A. GARDNER. *The Studio*, 44
Leicester Sq., London.

IT is only after a writer has devoted himself to the particularities and minutiae of a subject that he can generalize in so illuminating a fashion as the author of "The Art of Greece." Professor Gardner has several exhaustive works on Greek art behind him and he can now draw his deductions to some purpose. His "Handbook of Greek Sculpture" is one of the reference books to which students of the subject invariably must refer. The present volume is a mature work which is written so that beginners need not fear it. The novice will not appreciate what lies back of Professor Gardner's simplicity but those who have studied the subject will.

In his manner of treating the subjects of architecture and sculpture, he considers the whole movement rather than the specific manifestations—examples he leaves to a few and well chosen photographs. The subjects of his consideration include, besides the major arts, pottery, vase painting, metal work, gems, coins and jewelry. There are also chapters on dress and the furnishings of a Greek house.

THE GOSPEL STORY IN ART.

By JOHN LA FARGE. *The Macmillan Co.*, New York.
Price \$2.50.

JOHN LA FARGE, as a writer on art, had a literary gift and scholarly qualifications to add to his viewpoint as an artist; his book on Christian religious art has met with an approval which has led to its recent re-issue, having been first published thirteen years ago. It is illustrated with eighty plates.

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Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Contemporary European and American paintings.

Durand-Ruel Galleries, 12 East 57th St. Paintings by the French Impressionists.

Fearon Galleries, 25 West 54th St. Eighteenth century English portraits; old and modern drawings.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Grand Central Galleries, 15 Vanderbilt Ave. Paintings and sculpture by artist members.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes; Chinese sculptures; sculpture by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

D. G. Kelekian, 598 Madison Ave. Persian pottery, Siamese sculpture, antique textiles.

Kennedy Galleries, 693 Fifth Ave. Old English prints.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

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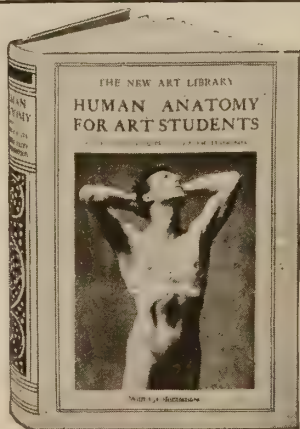
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AUGUST

1926

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PAINTED TAPESTRY DEPICTING THE "TRIUMPH OF JOSEPH," FROM A CARTOON ATTRIBUTED TO PAOLO VERONESE

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

NOW on exhibition at the galleries of the Marquis Ugo Pietro Spinola are four painted tapestries of such rare beauty and interest as to command marked attention and comment from connoisseurs and art critics of New York City. They have been recently acquired from the estate of the Counts of Perez-Pompeii, who inherited them from the famous collection of Count Antonio Pompeii. Count Antonio was a worthy upholder of the glories of his country, and at his death willed to his native city, Verona, the finest paintings in his gallery, but by a restrictive clause in his will these tapestries, the gems of his collection, were not left to the Museum with his paintings, and have ever since been among the most cherished possessions of the Pompeii family. In a letter to the Marquis Spinola, Professor D. Antonio Avena, director of the Museums of Art at Verona, speaks of them as "rare gems of art," and mourns their loss to Italy. They represent four scenes from the life of Joseph, one of which, *The Triumph of Joseph*, is illustrated here.

These tapestries are not the usual form of woven arras common to the Flemish workers who flourished at Verona in the sixteenth century, but are composed of many bits of colored silks joined together upon canvas according to design, the lights and shades introduced later in the finished composition by means of oil paints. According to family tradition, they have been attributed always to Paolo Veronese, this belief being based chiefly on the unique beauty of the tapestries and on the fact that Paolo Veronese made similar

"cartoons" in silks, several of which are preserved in Venice. The festoons of fruit and flowers between scrolls, the cherubs and satyrs which frame *The Story of Joseph*, are characteristic of many designs frescoed on walls of Veronese houses, and the composition also has the narrative qualities of those historic groups in numerous Veronese palaces. Each panel of *The Story of Joseph* measures twelve feet six inches in width and six feet six inches in depth. The colors are subdued yet brilliant, and the general effect does not at once suggest tapestry or embroidery, as it is only upon close inspection that the intricate piecing together of the parts by needlework is evident. The great beauty and value of these ancient tapestries is enhanced by their excellent state of preservation. During the absence of the Marquis Spinola in Europe this summer they will be exhibited by Benello Brothers.



Courtesy of Ginsburg and Levy

A SPANISH WINE BOWL OF SOFT PASTE PORCELAIN

THE porcelain manufactory at Capo di Monte, near Naples, was established by Charles Bourbon, Duke of Parma and King of Naples and Sicily. Because of his interest and generosity experiments in clay and pastes were promoted for several years before the making of porcelain actually began, about 1743. The first triumphs were in soft paste, and hard paste followed years later. When Charles III ascended the throne of Spain in 1759 he so loved his porcelain factory that he transplanted the best workmen from Capodi Monte, as well as the best models and moulds, and established a new "fabrique" in the gardens of Buen Retiro, a royal

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palace just outside of Madrid. History records that there were fifty-two modelers, painters, and workmen, who arrived from Naples. As long as Charles lived, immense sums were lavished upon the factory, and its output was not allowed to be sold but was used either for decoration of royal palaces or for presentation to other European sovereigns. After a span of success, however, changes came. In 1808 the French army occupied Madrid, taking possession of the royal manufactory, and in August, 1812, it surrendered as a fortification to the Duke of Wellington. Since then no porcelain of especial importance has been made in Spain.

Pictured here is a soft paste porcelain wine bowl, made at Buen Retiro about 1780, bearing on its base the mark of the fleur-de-lis in blue. It is owned and exhibited by Ginsburg and Levy. Even in Spain specimens of this kind are rare and one has to visit the palaces of Madrid, Aranjuez, and La Granja, to find them. It has the creamy green-white tone typical of Buen Retiro soft paste, and both the bowl and cover are mounted with chased silver rims. The Hispanic Society of America has a pair of vases of similar modeling of the same period, the only examples of equal importance known to be in this country. The porcelain of Buen Retiro is similar in many ways to that of Capo di Monte since the modelers and painters worked in both factories, but it differs greatly in paste, glaze, and color, being the result of different conditions and environment. The clays and other materials available for ceramics in Spain were of an entirely foreign quality from those used in Italy.

MISS SWORDS, whose shop bears the alluring name of Old France, is responsible for the beautiful ensemble portrayed here, which shows the happy use of antique

French chintz in combination with old wall paper and other objects of art from France of the eighteenth century. Soft green walls form a perfect background for the classic simplicity of the Louis XV furniture, and the ancient Aubusson rug seems to catch and hold the glow cast by pale rose gauze curtains which hang from a cornice of antique scroll wallpaper. The screen is fashioned of Directoire paper, and the day-bed is of fruit wood, as is the little marble-top table beside it. The bed was once painted but is rubbed down now to a blurred softness that shows the wood in places, and gives only a dim idea of the original color. It harmonizes perfectly, however, with the dull greens, yellows, and beige of the old glazed chintz, which is used again on the Directoire chair of walnut. The low painted table is the only reproduction in the room, and is the kind that defies the sharp scrutiny of experts on antiques, daring to stand close by the time-mellowed tones of the quaint coal hod. Perhaps the day-bed is most interesting of all, not only by virtue of the commanding position it holds in present-day schemes of interior decoration, but because of its amusing evolution. Time was when only queens received their favored guests from the lofty eminence of a throne-like bed. The chaise-longue, or *lit de repos*, did not make its appearance until the end of the seventeenth century, in answer to the demand of ladies of fashion who grew tired of sitting bolt upright and wanted a kind of sub-throne or bed upon which to recline when receiving, thereby enhancing their charms and at the same time sweetly snatching a privilege from the queen. Thus it found its way into the most formal salons as well as boudoirs, taking its type and finish from the surroundings, and in modern times it has proved an easy transition from the chaise-longue to the day-bed.

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Courtesy of the Reinhardt Galleries

MRS. JERNINGHAM (LADY STAFFORD) BY JOHN HOPPNER

John Hoppner was at the height of his power as one of the two most fashionable English portrait painters when Mrs. Jerningham sat to him for this likeness in the year 1800. He was forty-two years old, had been a Royal Academician for five years, and had for his only rival in this field Sir Thomas Lawrence. Unlike this younger artist, Hoppner was only successful in his portraits of children and women, a sitter of the sterner sex seeming to constrain his style. Frances Jerningham had been married a year when this portrait was painted. Her husband succeeding his father as seventh Baronet in 1809, he successfully claimed his title to the dignity of Baron Stafford in 1826. Hoppner also painted a full-length of Mrs. Jerningham as "Hebe"

INTERNATIONAL STUDIO



AUGUST, 1926

THE CARVALLO COLLECTION OF SPANISH ART

BY JO MILWARD

MASTERPIECES THAT DOCUMENT EACH PHASE OF THE RAPID, BRIEF EVOLUTION
OF IBERIAN PAINTING DURING A PERIOD OF ONE HUNDRED AND FIFTY YEARS

LIKE a nocturnal flower flaring at dusk and fading at dawn, Spanish genius bloomed through one dark epoch. Italy spread a prodigality of gentle genius over six centuries. Art in Spain grew from the brushes of a dozen fine painters during a period of only one hundred and fifty years in which gaunt Spanish dignity roused from its rule of mediocrity into the position of the feared, almost-master of all Europe. A few decades after a century beginning with El Greco, ending with Velasquez, and including Zurbaran, Ribera, Murillo, Herrera, and Valdes Leal, Spain finds itself so depleted of talent that Tiepolo is imported from Venice to decorate the king's alcoves with a series of paintings.

Only Goya rose in the last half of the eighteenth century in revolt against the decadence around him. Through the violent genius of a scuffling adventurer the world of the rococo—laughing, lovely, passionate for pleasure—enters the scene in Spanish dress. But



All photographs courtesy of Dr. Carvallo

ONE OF TWO GOYA PORTRAITS IN THE CARVALLO COLLECTION

Goya, a single magnificent exception to the exhaustion of his race, yielded no stimulus to his commonplace generation. After him the arid Spanish mesas nourished a confusing clan of copyists who served to amplify Goya's echo across the frontier into France where the museum-bred Delacroix swam with Courbet through the rivers of Spanish antiquity in their course toward latter-day art.

Suddenly, after an obscurity of two thousand years when Spain did not even speak her own language, flames began to dance in her melancholy soul. Under the Catholic King Ferdinand, Castile and

Aragon were united, America discovered, and into Seville the Silver Fleet began to pour treasure looted from the red races: gold, which conquered Granada, put Charles on the Spanish throne as Europe's most powerful prince since the days of Imperial Rome; and in the end it financed the series of fatal wars, fought under the four Philips in order to hold on to the

Emperor's conquests, that finally bankrupted the nation. Such a brusque expansion opened exciting draughts upon interior fires which climbed in a quick frenzy of cruelty from a succession of *auto de fés* over castle walls up into towers where idiotic kings cowered before bars of sunshine, indifferent that the nation was being plundered by ministers and sacrificed by foreign queens in the interest of a distant duchy.

Intrinsically too genuine to tolerate any of the slack splendor which Italy orchestrated into life, temperament in Spain raged around three fundamental considerations: God rather than popes; kings rather than country, and women rather than homes. Such motives launched every variation of the national character under full sail, aflutter with pennants of pride on edge from blasts of defiant fanfares, across its short career. And with the partial exception of Velasquez, the spiritual realism dominating Spanish art persistently unfolded its somber aloof dignity over one, or all three, of these stark passions.

The Carvallo collection, lining the walls of an entire wing of the Castle of Villandry, seventeen kilometers from Tour, documents each phase of the rapid, brief evolution of Spanish painting. Like the Accademia di Belle Arti in Bologna, where one walks through six rooms and six centuries, the Carvallo collection begins with the so-called Spanish Primitives. *The Crowning of the Virgin*, beautiful though it is, contains little native to Spanish soil. The hesitant early painter, at a time when his race had been skimmed of its energy by centuries of crusades and superstition, accepted almost unconditionally the grandiloquence of the decadent Italians and threw away what little personality he had in a hurried attempt to become *mondaine*. Consequently in this picture, copies of Giotto's angels are cluttered with accurate Flemish detail, and in the *Presentation of the Virgin in the Temple* a turbulence of Teutonic color is mixed with a severe Latin feeling for facts.

Fortunately Spanish character was too violent not ultimately to push aside everything unnatural to its instinct. An infusion of fresh foreign blood flushed its sallow face with the courage to become personal. From Crete, from Venice, El Greco came to Toledo to liberate the artistic soul of Spain. Everything was in his favor. Already the little-known Valencian master, Juan de Juanes; the divine Moralès in Extremadura; Alonso Coello, and De la Cruz in Madrid, had explored the academic formulas of Flemish and Italian painting. How naturally El Greco, wearied by the warmth of Venetian coloring, covered his dusty aesthetes in the gray of cool ashes he saw piled at the base of *auto de fés*; grays that in the art of Velasquez gleamed of silver and glass, and turned pink on the palette of Goya like the pearls on the necks of women he admired. And how natural that the painters who followed, dissatisfied

with the insincerity of the passive masques used by the Dutch as screens for personality, should begin to paint real men and women, disillusioned and disintegrating in the process of life.

All that was really Spanish—deserted unexciting plains; the hard rare texture of the atmosphere; the marked faces and inelastic character of the Spaniard, which El Greco recognized at a glance—sprang up in the painting of Herrera le Vieux. Formerly the Carvallo collection owned three paintings by this master purchased from the celebrated collection of Lord Clarendon. One was presented to the Louvre in Paris, another to the Museo del Prado in Madrid, neither of which possessed, previous to Dr. Carvallo's gift, a single example of the so-called Michelangelo of Spain. The third, *St. Bonaventure Healed by St. Francois d' Assises*, painted by Herrera for a convent in Seville, remains in the Carvallo collection. Each portrait in this painting is a true Spanish face and the landscape proclaims all the ambience of Andalusian country.

After Herrera the road opened straight into the heart of Spain. In his classes both Velasquez and Zurbaran had their attention directed from halos and history toward the movement of every-day life. The famous *Kitchen* in the Carvallo collection is an example of Velasquez's early work when it was the fashion to paint taverns and tables. Even in his boyhood Velasquez knew how to push back the plan of his canvas to open up space for the circulation of air and light. The architectural accuracy with which each object is put into its place is one tranquil sign of genius that never had to fight for success. Velasquez was never at war with life.

At twenty-three, married, father of two children, already a painter of distinction, he came to Madrid. On his way he passed through Toledo where he saw the pictures of El Greco whose prophecy he was to fulfil. One year later he became court painter to the eighteen-year old king who made him rich, assured him the life-comfort of an apartment in the royal palace, and furnished the leisure and funds for Velasquez's two long voyages to Venice and Rome. Until the end, Philip IV treated Velasquez with sympathy and courtesy and finally made him mareschal of the palace. For nine years he had to arrange royal journeys, court festivals and tournaments. The tedious responsibility for the elaborate marriage of Philip's eight-year-old daughter to Louis XIV broke Velasquez's health and he died in his sixty-second year.

In 1628 the gloom of the rigid court was lifted for Velasquez (he was just twenty-nine) by the visit of Rubens who came to Spain on a semi-political mission for which his elegance and urbanity rendered him especially fitted. Fifty-one years of age, mature, brilliant, without rival in Europe, Rubens must have astonished Velasquez by his energy. In nine months Rubens



GOYA ROSE IN THE LAST HALF OF THE EIGHTEENTH CENTURY IN REVOLT AGAINST THE DECADENCE IN SPANISH ART AROUND HIM. AS A SINGLE MAGNIFICENT EXCEPTION TO THE EXHAUSTION OF HIS RACE, HE YIELDED NO STIMULUS TO HIS COMMONPLACE GENERATION. WITH THE OTHER PORTRAIT BY GOYA REPRODUCED HERE FROM THE CARVALLO COLLECTION, THIS PORTRAIT OF A LADY BELONGS TO HIS LAST MANNER. BY THE LAST OF THE OLD MASTERS, THEY MAY BE CONSIDERED THE FIRST AMONG THE MODERNS



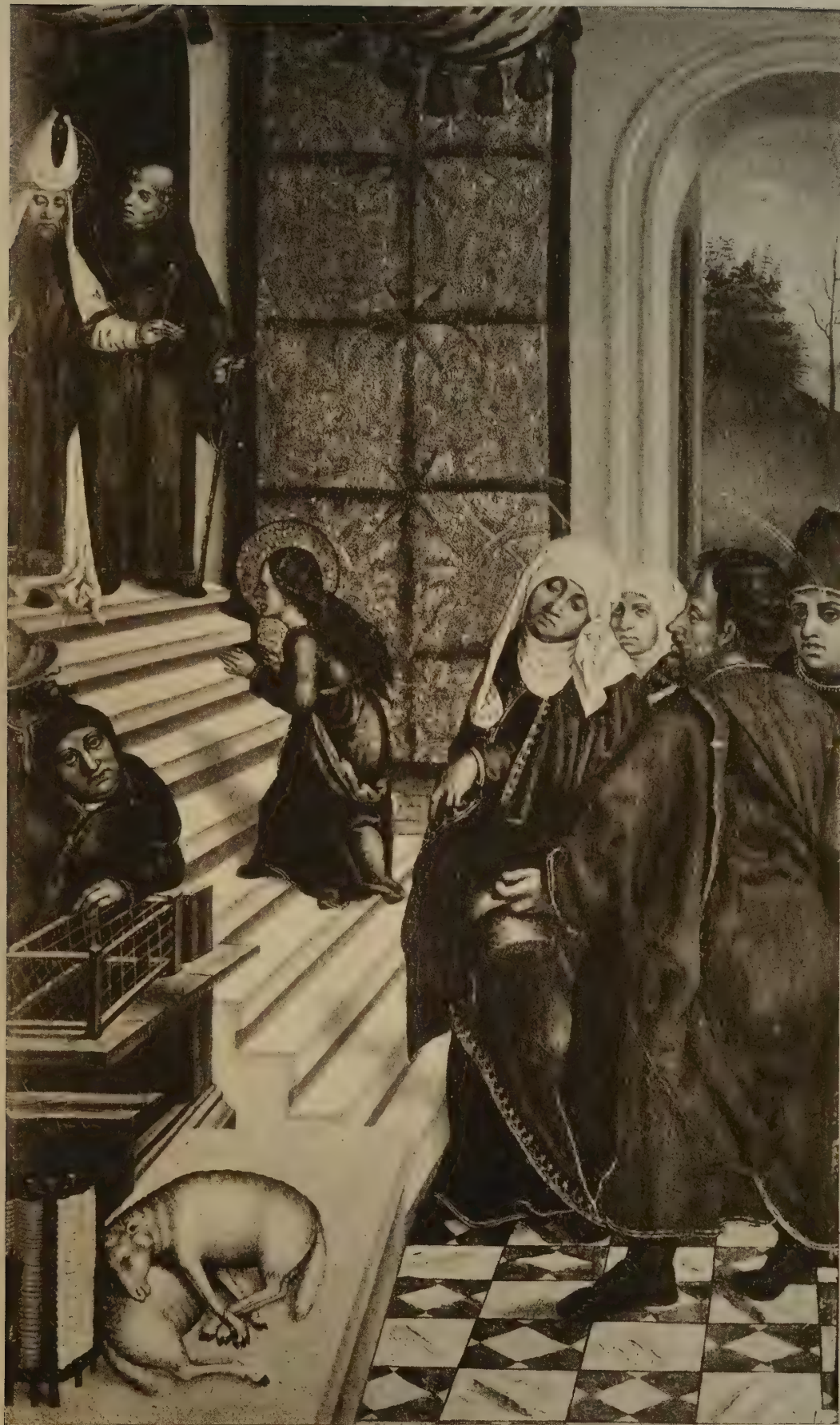
DR. CARVALLO HAS ATTRIBUTED THIS UNSIGNED PORTRAIT OF A GREAT COURT LADY TO EL GRECO. ITS TITLE IS "PORTRAIT OF A LADY OF QUALITY." IT WAS ACQUIRED IN PARIS AT THE SALE OF THE GATI COLLECTION WHERE IT WAS ATTRIBUTED TO ALONSO COELLO, THE OFFICIAL PAINTER OF PHILIP II. THE LONG OVAL WITH WHICH THE FACE IS DRAWN IS CHARACTERISTIC OF EL GRECO



FROM THE TEN CANVASES IN THE CARVALLO COLLECTION "THE BLIND SCULPTOR" IS THE BEST EXAMPLE OF RIBERA'S POWER. NO OTHER PAINTER SUCCEEDED BETTER AS A MODELER OF THE HUMAN BODY. NOTICE THE FINE HANDS, THE QUIET FACE, AND THE SCULPTURAL FIRMNESS OF THE HEAD. HIS BRUSH RARELY WORKED WITH ANY BUT BAKED-EARTH COLORS WHICH TODAY ARE STILL WARM AND TRANSPARENT



THE CARVALLO COLLECTION BEGINS WITH THE SO-CALLED SPANISH PRIMITIVES. THIS ONE, "THE CROWNING OF THE VIRGIN," BEAUTIFUL AS IT IS, CONTAINS LITTLE NATIVE TO SPANISH



IN THIS SPANISH PRIMITIVE, "THE PRESENTATION OF THE VIRGIN IN THE TEMPLE," THE HESITANT PAINTER HAS MIXED A TURBULENCE OF TEUTONIC COLOR WITH SEVERE FEELING



FALSELY ACCUSED AND CONDEMNED FOR POISONING HIS WIFE, ZURBARAN WAS PARDONED AT THE LAST MINUTE BY THE ART-LOVING KING, PHILIP IV. HE WAS CLEARED OF SUSPICION LATER BUT HE NEVER FORGOT THE FATE THAT MIGHT HAVE BEEN HIS AND RETIRED TO END HIS LIFE IN A MONASTERY. IN THIS PAINTING, "ST. PIERRE DE NOLASQUE," HE HAS EVIDENTLY RE-LIVED HIS OWN TRAGEDY



WITH ITS CLEAR TONALITIES OF BLUE, ROSE, AND GREEN THIS PAINTING, "THE ASSUMPTION" BY VALDES LEAL, FROM THE CARVALLO COLLECTION, SENDS ONE BACK TO THE COLORS OF TITIAN. IT IS PAINTED ALMOST ENTIRELY WITHOUT CHIAROSCURO AND FOR THIS REASON VALDES LEAL IS THE PRECURSOR OF TIÉPOLO AND THE ENTIRE EIGHTEENTH CENTURY SCHOOL IN FRANCE



ALL THAT WAS REALLY SPANISH SPRANG UP IN THE PAINTINGS OF HERRERA LE VIEUX. THIS ONE OF THE CARVALLO COLLECTION, "ST. BONAVENTURE HEALED BY ST. FRANCOIS D'ASSISES," WAS PAINTED FOR A CONVENT

painted several half-lengths of the king and queen, five portraits of Philip, many private persons, and copied all the king's Titians. How the cool selective temperament of the younger man must have paused over the work of his distinguished contemporary in which everything was verve, progression, the rhythm of storms. How amused he must have been, as they sketched together in the towers of the Escorial, by Rubens' wit, his paradoxes, and stories of England and

Elizabeth who had informed the Dutchman that "the face of a queen can cast no shadow," and that Shakespeare had "neither wit nor birth but did simply serve to while away an idle hour."

Did Velasquez, bred upon restraint, dislike Rubens' portrait of Philip with its bestial idiotic face, or did he envy a frankness forbidden to a court painter?

Like his exact contemporary, Rembrandt, who continued to paint his own portrait, Velasquez studied one



OF THE FIVE PAINTINGS BY VELASQUEZ IN THE CARVALLO COLLECTION, "THE PHILOSOPHER," PAINTED AFTER HIS RETURN FROM HIS FIRST TRIP TO ITALY, IS BREATH-TAKING WITH THE HEALTHY REFINEMENT OF ITS COLORS

model from youth to age with unalterable patience and an ever fresh inspiration. Very slowly his series of portraits of Philip transformed the king's face from that of a sensuous luxury-loving German boy, through a hard realism of detail, into an impassive unrelenting despair.

Of the five Velasquezes in the Carvallo collection, *The Philosopher*, painted after his return from his first trip to Italy, is breath-taking with the healthy refinement of its colors. Through a broken window, blue light

floods the vitality of the strong old body under a shaggy black coat with silver sleeves, and brightens the dull red canvas. A rainbow-gamut caught in the mirror's bevel strokes the withered gray face, still magnificent with intellectual beauty. Here is an example of the realism of Spanish painting which consists in a high development of poetic sensibility toward the immediate, identifies beauty with fact, and is at once wise, tender, and exciting—a worthy example that is greatly admired.

Zurbaran, like Velasquez whose age he shared, grew up in Seville and came to Madrid as a young man where he became preceptor to the natural son of Philip IV. His portraits of court personalities during this period boasts of character that broke under the first great strain. Falsely accused and condemned for poisoning his wife, Zurbaran was pardoned at the last minute by the art-loving king. Cleared of suspicion later, Zurbaran never forgot the fate that might have been his and retired to end his life in a monastery where his talent sank into a bog of religious mysticism. In the painting, *St. Pierre de Nolasque*, Zurbaran has evidently re-lived his own tragedy. Notice the stark figure fresh from the

His brush rarely worked with any but baked-earth colors which today are still warm and transparent.

Murillo, his contemporary in Seville, painted the same tattered children, counting change, throwing dice for fruit, ugly and under-nourished. But in his work there is an amiable human quality never seen in the pictures of Ribera. Ribera's paintings burn with temper. Murillo despaired over life and was the last painter-poet of his Andalusian race. His colors, tinged with melancholy, are shrouds on the tombs of his models; and his attitude, agreeable and smiling, always challenged the profound conceptions of his rival, Valdes Leal whose work closed the century of Spanish genius.



THE FAMOUS "KITCHEN" IN THE CARVALLO COLLECTION IS AN EXAMPLE OF VELASQUEZ'S EARLY ATTENTION TO EVERY-DAY LIFE. EACH OBJECT IS PUT INTO ITS PLACE WITH SOMETHING OF ARCHITECTURAL ACCURACY

rack, and how the somber treatment of the drapery suggests the mechanical processes of Cubism. It was just such a vision that Zurbaran watched through the window of his cell—a vision that grew in misery as the memory of his misfortune warped.

Ribera, ten years younger, both sculptor and painter, lived in Naples. From the ten canvases in the Carvallo collection, *The Blind Sculptor* is the best example of Ribera's power. No other painter, not even Velasquez, succeeded better as a modeler of the human body. Notice the fine hands, the quiet face, and the sculptural firmness of the head. Except for one or two altar pieces, Ribera rarely sold his birthright. His special concern was rags and grit in the light of forging fires. Beggars and street boys with open mouths and decayed teeth played upon his vision like a revolting dream until they became an obsession from which there was no escape.

Valdes Leal, director of the Ecole des Beaux Arts in Seville during the middle of the seventeenth century, is known in Spanish criticism as the painter of death because he became famous for pictures painted for the municipal hospital. *The Assumption* from the Carvallo collection with its clear tonalities of blue, rose, and green sends one back to the colors of Titian. This picture is painted almost entirely without chiaroscuro and for this reason Valdes Leal is the precursor of Tiépolo and the eighteenth century school of painting in France.

With Valdes Leal's conception of the human face, its *esprit* exalted by faith, its theological science, its decorative essence, Spain's day was over. Philip V. forced yellow and rose silks and French wigs upon the austere Spanish salon, and the exhilaration of comfort completed the national exhaustion. For over one hun-

(Continued on page 92)

A SELF-PORTRAIT OF PETER PAUL RUBENS

BY FRANK E. WASHBURN FREUND

THE SELF-PORTRAIT REPRODUCED ON THE COVER OF THIS ISSUE OF INTERNATIONAL STUDIO IS A NEWLY DISCOVERED PAINTING OF THIS GREAT MASTER

THIS colorful little panel represents, as far as is known at present, the only self-portrait of Peter Paul Rubens outside a public gallery. Since, in characteristic contrast to Rembrandt, there are few self-portraits of Rubens in existence, this newly discovered painting, which was recently acquired by the gallery of P. Jackson Higgs from an English source, is of very great importance.

It shows Rubens at the age of about forty years and is painted with that flowing brush and rhythmical touch so characteristic of this great master. The flame of life itself seems to burn in the red of the background, shading off into beautiful cooler tones on the left. The touch of a great painter is seen in the bit of white against the red of the background and the brown of the coat. As the painting is absolutely untouched by any restoration and is in every way in the finest condition, it gives full insight into Rubens' method of work and his mastery of the brush. There is a feeling of great intimacy in the portrait, and the kindly eyes have something pensive in them. The wonderful dome of the forehead framed, as it were, most effectively by the hair on both temples, is not half-hidden underneath a large hat in this painting, as it is in nearly all his other self-portraits, and thus the spectator looks on the full measure of this great man.

In point of time and likeness, the well-known self-portrait of Rubens in the Uffizi is nearest to ours. It was done only about three years later. The Uffizi portrait also shows Rubens with his forehead bared and with a very similar beard, only the moustache is turned down at the ends, whilst in our portrait it is turned upward as if the artist, almost with a humorous and roguish touch, wanted to show that in spite of his forty years he was still a man of youth and dash. This impression is also suggested by the careless, somewhat Bohemian style of his hair. The Uffizi portrait is a three-quarter profile seen from the right, but ours shows Rubens almost *en face*, which adds considerably to its interest. Altogether, our portrait is the more intimate one whereas the one in the Uffizi, as well as all the others, is more ceremonial in character.

The earliest known self-portrait of Rubens is that in the Old Pinakothek in Munich, in which he appears as a young man of about thirty-two years of age with his first wife, Isabella Brant, at his side. They are both dressed in the sumptuous attire of the period; carefree, happy in each other, Isabella laying her hand on that of her bridegroom as if to show that they belong to each

other and the world well lost! As a matter of fact, a bower of brushwood shuts them out from the outside, but sweet flowers bloom at their feet. What a contrast in this idyll of a painter to the corresponding self-portrait of Rembrandt with his young first wife on his knee and the raised wine-glass in his hand. And yet, Rubens has always been considered as the man who, to quote Othello, loved not wisely but too well.

The next self-portrait of the master we find in his panel in the Pitti Gallery in Florence, depicting Dr. Justus Lipsius and his pupils. This must have been painted about four years prior to ours. In it Rubens, who is shown at the extreme left of the painting, looks thoughtfully in front of him towards the spectator. About ten years afterwards, the famous self-portrait in Windsor Castle with the large, half-turned-down hat was painted. The face, still smooth and firm and healthy in color in our portrait, shows, in the Windsor Castle one, many lines; the flesh has sagged considerably; the eyes have an almost sad and questioning expression as if they wanted to find out what all this striving was for. And the brave fight which the still upturned ends of the moustache and the proudly worn hat seem to keep up is not quite convincing: life, rich and happy as it had been for him, had done its work; and unsparing labor not only in his art but in other domains as well—was not Rubens also interested in political affairs?—had drawn sharp lines in this once so gracious and debonair face.

Almost ten years more pass, and the elderly man takes to himself a young wife, the beautiful Helene Fourment, and in his large painting in the Munich Old Pinakothek we see him walking with her in his garden. There is the famous pavilion in the garden, which is still standing today; everything is in bloom; Helene, in the most gorgeous dress, is the fairest of all the flowers. And he himself wears his large hat proudly, with a big feather decorating it. But, as if in self-irony, a peacock, the symbol of vanity, is shown in the foreground of the picture! Not quite ten years later we see him in his last self-portrait in the Vienna State Museum, a man of property; a knight and nobleman; a man, proudly keeping up appearances, but a man with tired eyes and a tired mind ready to exchange this life of the body and the passing hour for life eternal, of which he himself had seen glimpses in his wonderful landscapes. For in them the eternal forces—light and air and wind—weave a pattern of indelible beauty. In these landscapes Rubens had had a foretaste of eternity.

A WORKER IN WROUGHT IRON

BY ANNE WEBB KARNAGHAN

FRANK L. KORALEWSKY OF BOSTON HAS BROUGHT TO THE FUNDAMENTAL REQUIREMENTS OF HIS CRAFT, ARTISTIC FORMS THAT ARE PECULIARLY HIS OWN

ALTHOUGH the generations of the nineteenth century in both Europe and America contented themselves largely with grilles, fences, lighting fixtures, balconies and all architectural details done in cast-iron, this generation has not overlooked the decorative possibilities of wrought iron in construction. A revival of interest in wrought iron set in about 1890, and we have in our day seen the triumph of the more sympathetic hand wrought metal over its less artistic and less worthy rival.

Beautiful iron work always challenges attention, yet seldom do we inquire who the maker is or what artistic perceptions underlie its creation. There are many natural reasons for this indifference, the chief being that wrought iron is primarily an adjunct of architecture, and its function is to add utilitarian and decorative features to an architectural ensemble. There are, of course, many notable exceptions such as the household objects and armor of mediæval times and the lamps, hearth furniture, lighting fixtures, door knockers and even household furniture of our own day. But its chief function in Western Europe and America has always been as an architectural accompaniment. It became an important feature in

building during the Middle Ages, reaching its highest development in the Renaissance period. Architecture has determined its form of expression and imposed its limitations. Within these limits, however, wrought iron is capable of artistic expression akin to that of great painting and sculpture.

No work of art needs biographical data to commend it, yet a glimpse of the artist bringing an inspired piece into being will often enhance one's understanding of his work hitherto admired quite abstractly. It was my privilege recently to visit the workshop of Frank L. Koralewski, the managing art-smith of the

Krasser Company of Boston, and to enjoy for a brief time the personality which lies behind much fine iron work to be seen in the educational and business institutions, churches, private homes and museums of America.

Above his desk hung a remarkably interesting and beautiful grille of adapted Italian Renaissance design, wrought for the interior of a home. However, it was not of the grille Mr. Koralewski chose to talk, but of those things which most please him to do, things that grow spontaneously under his hand as marble is shaped beneath the hand of the sculptor. He placed a small jewel chest upon the



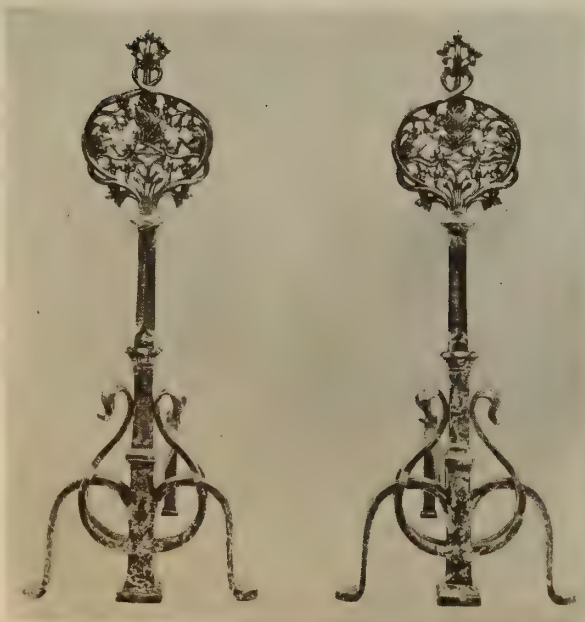
Courtesy of the Society of Arts and Crafts, Boston and New York
GEORGE G. BOOTH OF DETROIT OWNS THIS WHIMSICAL CLOCK



Courtesy of the Society of Arts and Crafts, Boston and New York
A JEWEL CASE OF ORIGINAL CONCEPTION

desk. Again it was not the base of the chest with Romanesque ornament applied to a gold-washed brass background that interested him, exquisitely executed as it was, but rather the top which was of original conception, design and execution.

This chest, so typical of Mr. Koralewsky's more intimate work, represents a little gnome with a two-prong fork busily digging into the mysterious mountain of rock on which he stands, while a raven who hid the treasure watches from a nearby tree. Mr. Koralewsky has caught in iron the optimism and vitality of the little gnome, the treachery of the raven and the mystery of the hidden treasure. The originality of the conception, its excellent composition and fine workmanship, place this chest beside pieces of similar type in more precious metals.

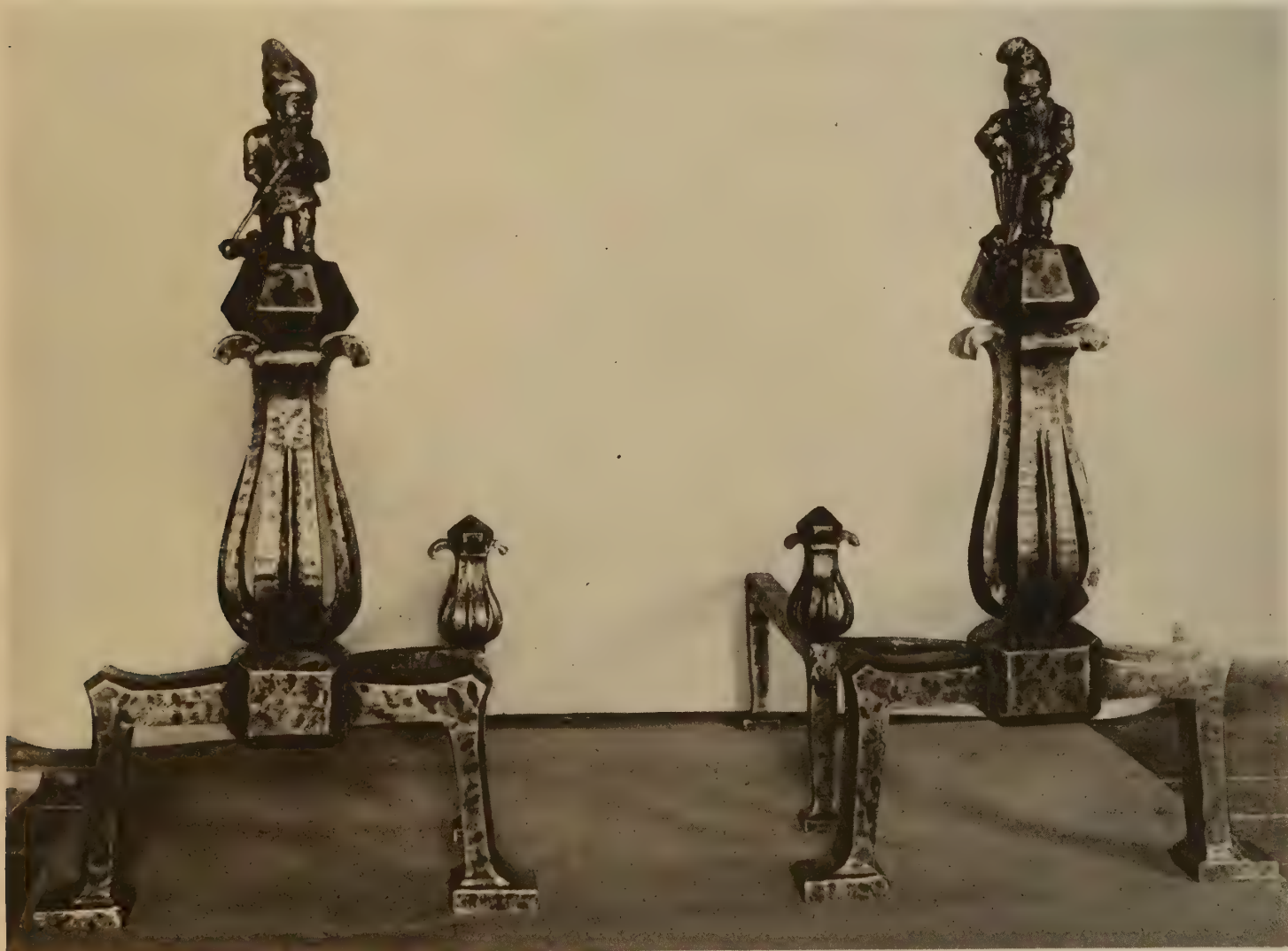


Courtesy of the Society of Arts and Crafts, Boston and New York
ANDIRONS DISTINGUISHED FOR THEIR GRACE

The same originality of perception is revealed in a small carved steel watch and chain made by Mr. Koralewsky in 1918. It is immediately appealing because of its texture and the arrangement and execution of its decoration, but this first appeal deepens when the artist interprets its symbolic design. On the back of the watch a worker at the anvil is forging a chain which Father Time is carrying away upon his shoulder. From the opposite side of the anvil a child approaches offering a new link, symbolizing the new year. This composition is framed by a chain of twenty-

four carved links encrusted with small gold centers and encircling the frame are sixty dots representing the passing minutes which make up each passing hour.

The side of the watch is ornamented with a series of



EACH OF THESE ANDIRONS IS SURMOUNTED BY A JOLLY GNOME, ONE WITH BELLOWS AND THE OTHER WITH A POKER. THE LITTLE FIGURES ARE ALIVE AND HAPPY AND GIVE TO THESE FIREPLACE FURNISHINGS MARKED INDIVIDUALITY



A STEEL WATCH AND CHAIN, MADE BY MR. KORALEWSKY IN 1918, IS APPEALING BECAUSE OF ITS TEXTURE AND THE ARRANGEMENT OF ITS DECORATION. THE SIDE IS ORNAMENTED WITH SIX MEDALLIONS ILLUSTRATED HERE IN DETAIL

six small medallions with symbols for the three positive virtues and their corresponding negative virtues—the owl (wisdom); the ram (dullness); the bird (swiftly passing time); the snail (slow moving hours); the butterfly (happiness); the plodding horse (hard work). Signs of the zodiac encircle the face and the whole is surmounted by a delicately chiseled stem and chain ring. The chain was wrought from a single bar of metal with the links inlaid with gold, and was, according to Mr. Koralewsky, great fun to do because of its tax upon his skill. The watch was designed for his own use and, though I speak without authority, one may read the creed of the artist in it and in the two words *carpe diem* engraved on its back. It is the color of rich German silver slightly oxidized, an effect attained by the use of a fine grade of metal and by careful treatment and manipulation.

A clock herein illustrated was another flight of fancy which has crystallized into an object of great beauty. Delicate workmanship and whimsical imagination give grace and charm to the symbolic treatment of the passing of the hours, worked out more elaborately than was

possible within the small scope of the watch just considered. Around the edge of the face are wrought twenty-four interlacing rings, each containing a symbol for an hour of the day. "Some pass quickly, some slowly; some are fruitful, some barren," explained Mr. Koralewsky. Suitable symbols within the rings indicate these characteristics.

An hour glass winds the clock; and at its left is a carved figure of Morning setting forth on his journey filled with the vigor and anticipation of the new day, heralded by Chanticleer. The wings of time rush swiftly around the clock past the sun at high noon and on to evening where a weary traveler full of years rests upon his staff, guarded by an owl, symbol of wisdom.

Whenever an opportunity presents itself in his practical work of filling the public demand, this whimsical imagination finds expression. Two pairs of andirons herein illustrated show how it has been adapted to articles of such traditional types. Two little pages beside the glowing fire add piquant charm to the elaborately wrought tops of the first pair, especially distinguished

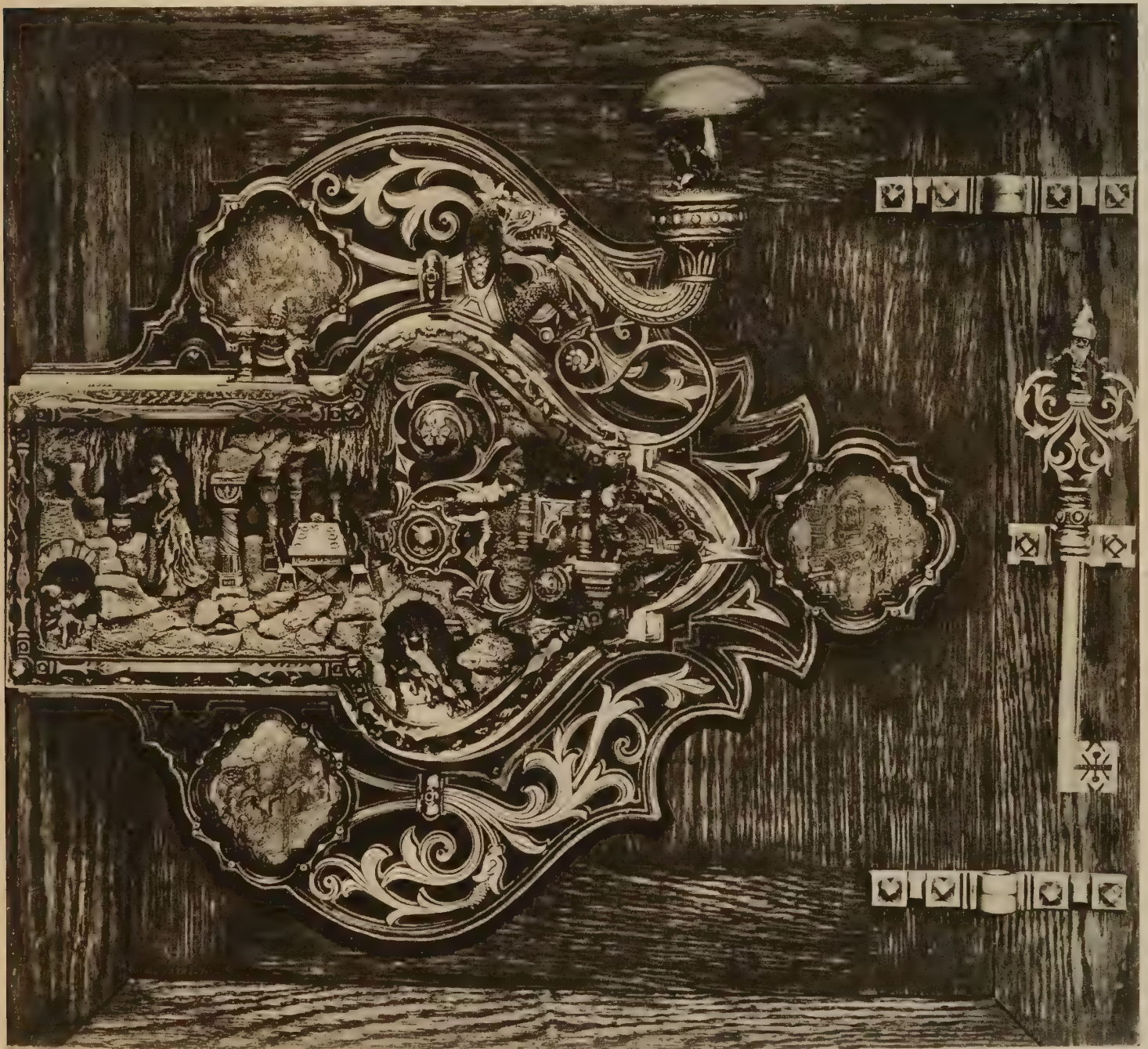
for its grace and proportions. In the second pair each andiron is surmounted by a jolly gnome, one with bellows and the other with a poker. The little figures in both pairs are extraordinarily alive and happy, giving these fireplace furnishings marked individuality and artistic interest.

In the more intimate and little known examples of Mr. Koralewsky's work, one finds something akin to mediæval Germany and to the far off days of the twilight of the gods, fantastic notes that make any close study of such pieces a sparkling adventure.

There are some who take exception to the adaptation of one art to another medium. In the hands of a less skilled worker it would be fatal. In Mr. Koralewsky's work there is never an attempt to conceal the metal. It is, rather, glorified by being carved into forms of such

artistic merit. These pieces created for his own pleasure are not only wholly satisfying as works of art, but they are immeasurably valuable in understanding his masterly handling of iron in more conventional forms.

Art according to him is first a native sympathy for a chosen medium and after that work, hard work, unstinted effort. Again and again he emphasized the necessity for work. Art is whimsical and its hours of inspiration are not bounded by an eight-hour day whether the medium be iron, clay, paint or marble. Six years went into the making of *Snow-white and the Seven Dwarfs*, his famous lock, now in the Chicago Art Institute, which won international recognition for him and a gold medal at the Panama Exposition. He has done no more beautiful work than his time-exacting locks and keys. A fairy story is often his subject for these and in trans-



Courtesy of the Society of Arts and Crafts, Boston and New York

SIX YEARS WENT INTO THE MAKING OF "SNOW-WHITE AND THE SEVEN DWARFS," THE FAMOUS TIME-EXACTING LOCK WHICH WON FOR MR. KORALEWSKY INTERNATIONAL RECOGNITION AND THE GOLD MEDAL AT THE PANAMA EXPOSITION

ferring from the written word to the metal, he has retained the whimsical mystery that is the essence of fairy lore.

He was born near the Baltic and was apprenticed at the age of fourteen to an art-smith in Stralsund, Germany, for whom he worked until he was eighteen. According to the custom, he was given at the end of his apprenticeship, the amount of metal he requested and was allowed a certain length of time in which to complete an original piece of work to be presented to his master for approval. No metal was to be left over and the amount allotted to him was deeply stamped, making it impossible to substitute other pieces, should any of the original be ruined. It was a test of his ability to estimate the necessary amount of metal required for a given piece of work, as well as his skill in handling it. His work was approved, doubtlessly commended, and he became a journeyman with the privilege of going about from place to place in Germany doing all kinds of iron work in various shops. Such was the expert training he had received when he came to America nearly thirty years ago. He became associated immediately with Frederick Krasser of Boston with whom he worked until Mr. Krasser's death in 1913. Since then he has been in charge of the Krasser Company.

His ability was early recognized by the Boston Society of Arts and Crafts through the award of the Society medal. It has always been this Society's policy to find and reward the best craftsmen in its organization, and such recognition coming when it did to Mr. Koralewsky was a source of great encouragement to him.

Many years of tireless effort have developed a technique that is impeccable and a degree of freedom in his methods of execution. He never makes a wax model nor does he copy designs or photographs exactly. The metal shapes itself as he works and he takes advantage of the delightful forms suggested, always keeping in mind the

final result he wishes to obtain. This method of work gives a spontaneity and a freedom that is characteristic of everything he does.

A candlestick in-the-making lay on his desk, an adaptation of a sixteenth century Flemish candlestick. Instead of the saints and apostles in the original, he has substituted the people of the sixteenth century—a dancer, a piper sitting on a keg, a candle-lighter and various other folk of the day. The modified design was

no stiff copy of a photograph but a living frieze of sixteenth century folk dancing and singing its way around the base of a church candlestick—still sixteenth century Flemish in spirit. The companion piece will depict a religious group of the same century and while it is yet only a flat sheet of Swedish iron it will undoubtedly possess the same vital qualities which pervade this completed piece.

Mr. Koralewsky's ability to give vitality to iron and to bring it into pleasing forms finds expression in more formal types as well, such as the Dudley Memorial Gate at Harvard; a gate for the Schofield Estate at Peterboro; the Georgian gates at Andover Academy; the screen in the Chapel of St. Martin of Tours in St. John the Divine; the hardware of St. Thomas', New York; the window



Courtesy of the F. Krasser Company
GARDEN GATE DESIGNED FOR THE CRANE ESTATE

grilles of Harris, Forbes Company, Boston; details in many private residences; representative pieces in leading museums,—to mention only a few at random.

In such work he adheres closely to the traditional functions of wrought iron. Each piece is adapted to its setting and the architectural and decorative features of the composition are so balanced as to give it both strength and beauty. The edges of the iron are clean cut. Color is used sparingly, the natural beauty of the finished iron being relied upon for decorative effect. Iron of the best grade handled by expert workmen is in little danger from oxidation, a feature that is receiving considerable attention from purchasers of wrought iron.

CAMBODIAN AND SIAMESE SCULPTURE

BY HELEN COMSTOCK

DERIVED FROM INDIAN SOURCES, THE ART OF THE THAI IN SIAM
AND THE KHMER IN CAMBODIA ATTAINED A STRONG INDIVIDUALITY

THE sculpture of ancient Cambodia and Siam is the product of an exuberant art tending toward refinement, delighting at times in caprice but always deferential to order, rich in invention and pledged to the service of a doctrine of negation. The pull in different directions seems to have been so balanced as to produce repose. These two neighbor arts, as the people themselves were neighbors if not friends, were alike given to a religion whose Way of Attainment was renunciation. Yet the art itself, being that of artisan members of the lower class, a dark-skinned race with a youthful delight in all that appealed to the senses, affirms the luxuriant beauty of tropical life.

Their religious system was formed by other members of the great Indian family and when the craftsmen came to carry out in stone or bronze the concepts of the theologians, they apotheosized their own people instead of evoking the more universal image of the Enlightened One which came from Gupta India or T'ang China.

The highly evolved sculptural motifs of



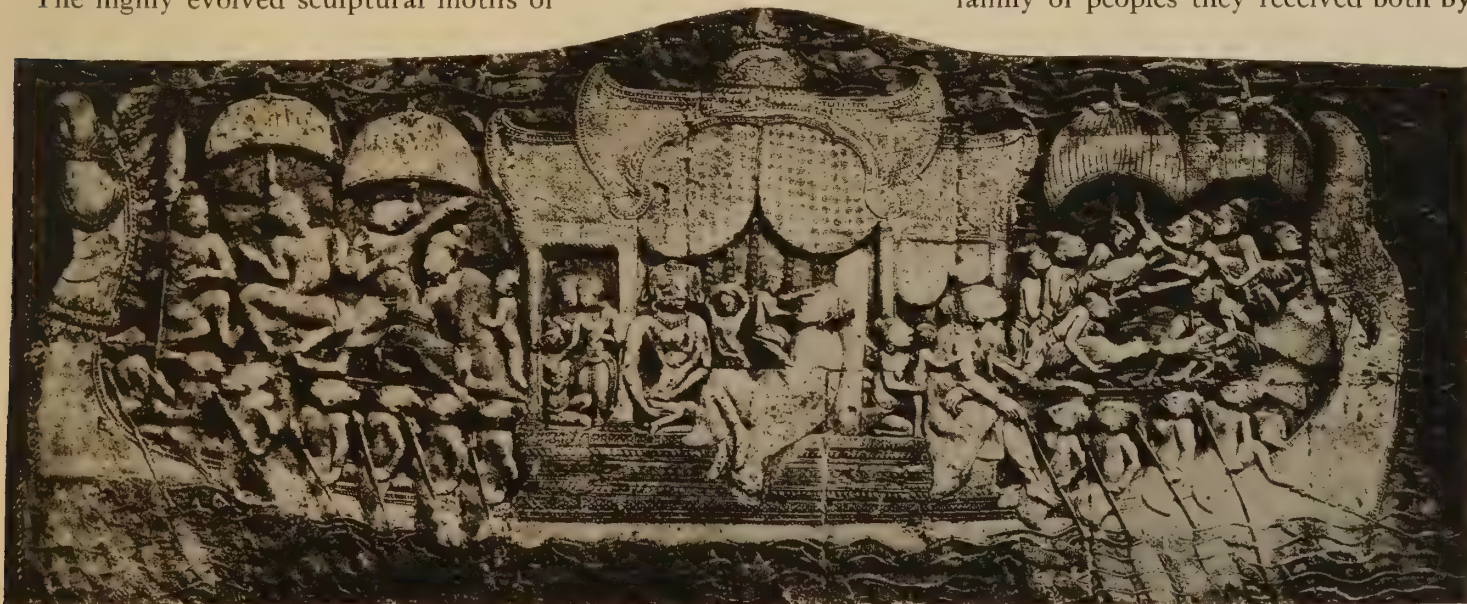
Courtesy of Yamanaka

KHMER BUDDHA, TENTH TO TWELFTH CENTURY

the palace city of Angkor-Thôm (the capital of the Khmer in Cambodia), and the myriad-peopled reliefs of Angkor Vat (the great temple) where the exiled Rama contends with his foes or rescues his lovely bride, show a teeming fecundity of ideas poured into pliant bodies and a profuse growth of foliated ornament. Although the Thai, as the Siamese call themselves to this day, have left no architectural miracle such as the Khmer at Angkor, their Buddhas that find a way in a thin stream to the west (for their export is forbidden) are as individual as the highly organized architectonics of the Khmer. As an achievement in the art of a people, the single figure of a

superb Thai Buddha, such as the Sawankolok-Sukothai empire produced in the northern Menam valley, is not unworthy of representing the Thai as the style of Angkor represents the Khmer in art.

Both the Thai and the Khmer had their art and their religion from India. As members of the Upper Indian family of peoples they received both by



From Fournereau's "Les Ruines Khmères"

A ROYAL BARK IS THE SUBJECT OF ONE OF THE RELIEFS ON THE WALLS OF THE CAMBODIAN TEMPLE OF ANGKOR VAT WHICH WAS BUILT ABOUT THE TWELFTH CENTURY OF OUR ERA. IT IS NEAR THE MODERN CITY OF SIAMREAP IN SIAM



Courtesy of Dr. Denman W. Ross

THE TYPICAL THAI STYLE IS SEEN IN THIS SIAMESE HEAD OF A BUDDHA, WITH ITS OVAL FACE, HOOKED NOSE, ARCHED BROWS, SLANTING EYES, AND THE LINE OF THE HAIR WHICH IS CURVED DOWN AT THE CENTER OF THE FOREHEAD

inheritance. Their art was founded on the Gupta style which in India lasted from the fourth to the seventh centuries. Within India herself the Gupta style was an art of reaction, of protest against the Hellenistic influence that had entered the Punjab with the armies of Alexander. Græco-Buddhist art was a strange and often beautiful hybrid in which the Greek or Eurasian sculptor, so much at home in clothing divinity with form, gave the first images to the new religion of Gautama. The formalism of the Græco-Buddhist style was necessarily not one of permanent vitality and

although the greater part of the Buddhist art of Asia was built upon it, a rebellion against its alien elements was inevitable.

The Greek influence had never penetrated east of India, to Burma, Siam, Cambodia or Java. Gupta art was not only the bulwark between them and the final eddies of Hellenism (that might have reached this far even as they penetrated to China through Turfan), but the Gupta style was also the foundation and inspiration of the art of the people of southeastern Asia. There are no Khmer monuments that show the relation



Courtesy of Dr. Denman W. Ross

THE TYPICAL KHMER HEAD IS BROAD, THE NOSE STRAIGHT, THE EYEBROWS STRAIGHT AND THE LINE OF THE HAIR IS ALSO STRAIGHT. THE MOUTH IS WIDE AND THE LIPS ARE SOMETIMES THICKER THAN THOSE OF THE HEAD SHOWN HERE

so closely as those of the Thai, but the Khmer was an older art and it is supposed that they had outgrown their Gupta beginnings by the time of their oldest existing monuments. India, having passed Buddhism over into the lands she colonized and also an art to give it form, relinquished both by the end of the seventh century, while for seven centuries longer that art flourished in the new countries and the religion has endured to this day.

There was always a friendly mingling of Brahmanism and Buddhism among the Upper Indian people and

while in Siam Buddhism came to prevail, the oldest monuments are Brahmanical. In Cambodia the art of the classic period was developed in a time when Brahmanism and Buddhism were of about equal power—the tenth century. Brahmanism, being the older, had for a longer period received the attention of Khmer sculptors and by the time Buddha came to join the company of Vishnu and Siva, which was done with complete harmony on both sides, a sculptural tradition had already been highly developed. The Khmer were also given to deifying their kings and made sculptures

which may have been in the nature of idealized portraits. This canonizing, so to speak, of their great monarchs was possibly the outcome of the establishing in the ninth century of a strong ruling house by Jayavarman III, the first king to make a united empire out of a number of quarreling principalities.

Another province of Khmer art, furthering the cause of a varied style, is occupied with the pictorial treatment of the great epics of the *Mahabharata* and the *Ramayana*. All of these elements had entered definitely into Khmer art before the august figure of Gautama and the many Buddhas and Bodhisattvas of the Mahayana (Great Vehicle) introduced themselves gently between Vishnu and Siva whom they eventually displaced. In visualizing the populous hierarchy of the Mahayana there may have been another incentive, or at least an excuse, for differentiation. Whatever the reason, it is evident on looking at a number of Khmer and Thai Buddhas that the latter have created the more definitely sustained ideal, this in spite of the fact that the stylistic refinements of the Khmer are as

pronounced in as marked degree as those of the Thai.

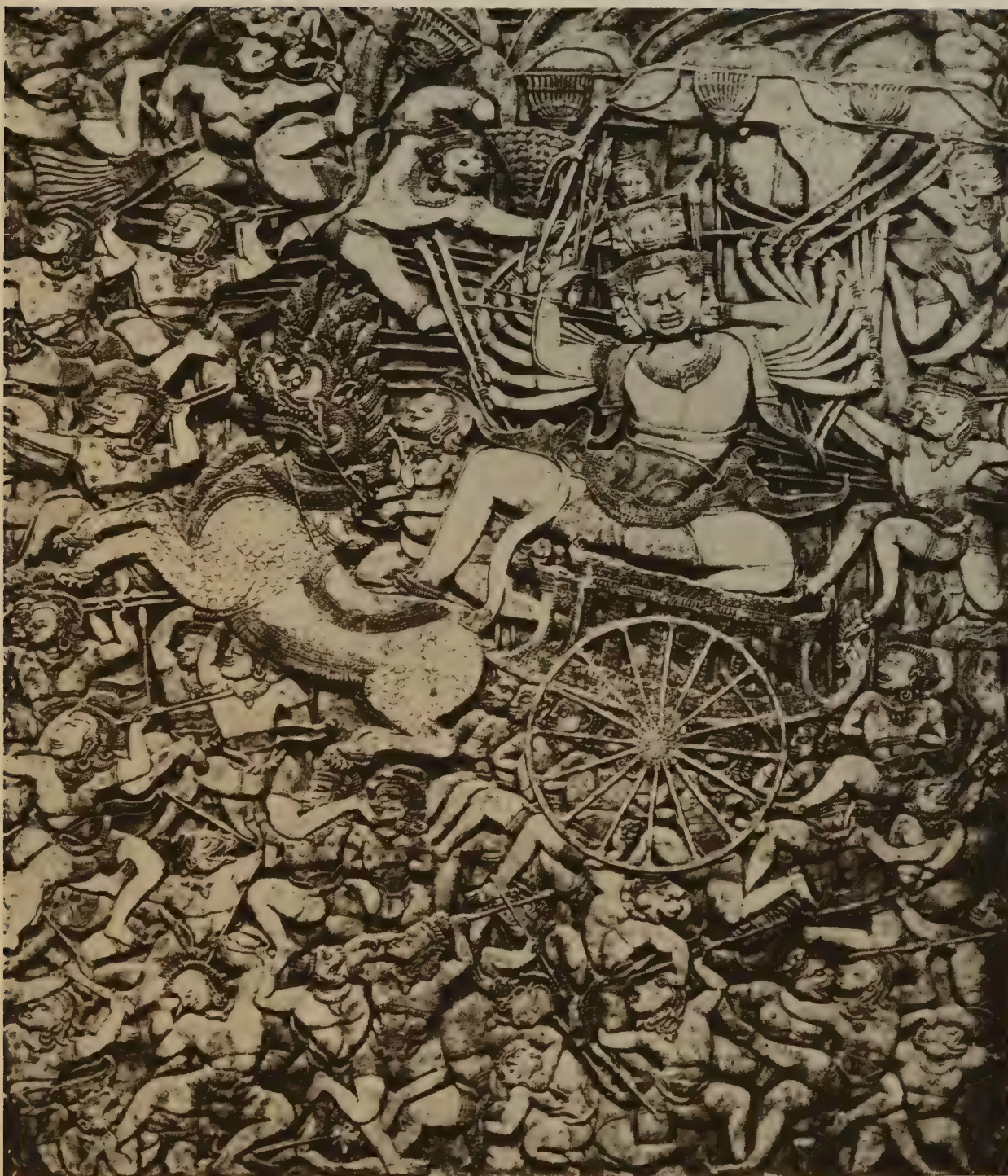
Outside the possible explanation of temperament being the cause, there was the additional fact that the creed of the Thai was that of the Hinayana, or Little Vehicle, which knew only Gautama and his six forerunners. This served to concentrate his attention to a greater degree. Then, too, his art grew up with Buddhism. The period of Brahmanism was that of the lower stages of Thai culture and by the time the art began to take form it was concerned with the new religion. These simplifications of the problem offered him fewer channels than the Khmer sculptor possessed but by a quite natural result they were worn deeper.

The Khmer head was broad, the chin square, the nose straight, the mouth full, the hair straight across the forehead, and the eyebrows, which were straight, were sometimes joined in a continuous line. While the lids were generally dropped when the Buddha was the subject, they were sometimes open as in the head that is shown here from Yamanaka. The typical Thai head is a long oval; the nose is hooked and rises to a



From Fournereau's "Les Ruines Khmères"

THE "RAMAYANA," AN INDIAN ODYSSEY, HAS INSPIRED MANY RELIEFS AT ANGKOR VAT. THIS IS CONCERNED WITH THE ADVENTURES OF THE APE, HANUMAN, WHO HELPED RAMA TO RESCUE HIS BRIDE



From Fournereau's "Les Ruines Khmères"

AN EPISODE FROM THE "RAMAYANA" IN THE GALLERIES OF ANGKOR VAT. HANUMAN LEADS THE ATTACK ON RAVANA, THE TEN-HEADED DEMON WHO HAS MADE A PRISONER OF RAMA'S WIFE, SITA

sharply defined ridge in the center; the eyebrows are arched and the hair is drawn down into a point in the center of the forehead. The lips, finer than with the Khmer, are curved into a baffling smile and are often surrounded with contour lines. While the Khmer head frequently shows a head-dress in which an ornamental fillet is drawn across the brow hiding the hair, the Thai arrangement generally showed that peculiar formation of small round lobes or spiky points. The *ushnisha*, or bump of wisdom, is treated as in Gupta art and this remarkable configuration of the skull of Gautama sometimes became, under their hand and from the influence of Burma, an exquisite, flame-like crown.

Between the Khmer and the Thai styles are countless combinations of the two. Wherever the warring Thai and Khmer came into contact in the Menam valley the result was not only conflict, but, so far as art was concerned, a unification. These combinations took so many forms according to the impulse of the individual sculptor that no analysis of them would be possible or profitable. There are two heads reproduced here which show a mingling of the two quite distinctive styles. One of them, a Khmer head of the fourteenth or fifteenth century in the Boston Museum, has the slanting eyes and thin lips that are the result of the infusion of the Thai. The head from Parish Watson is Siamese.

The long oval face and the treatment of the hair are structural points which establish the genesis; but the straight line of the hair, the manner in which the eyes are set in the head, the thick lips and straight nose suggest that they have been adopted from the Khmer.

The Khmer, at the time the Thai began to come down to any extent into the Menam valley, made peace with the Cham, their neighbors on the east, in order to hold their own against the newcomers on the west. They dominated the Thai from the seventh to the thirteenth centuries, but at that time the tables were turned and the Thai not only freed themselves but established their ascendancy. Their new capital at Ayuthia, in the center of the valley, not only was able to hold the Khmer in check but they actually made expeditions into the country of the Khmer and ravaged the city of Angkor-Thôm on several occasions.

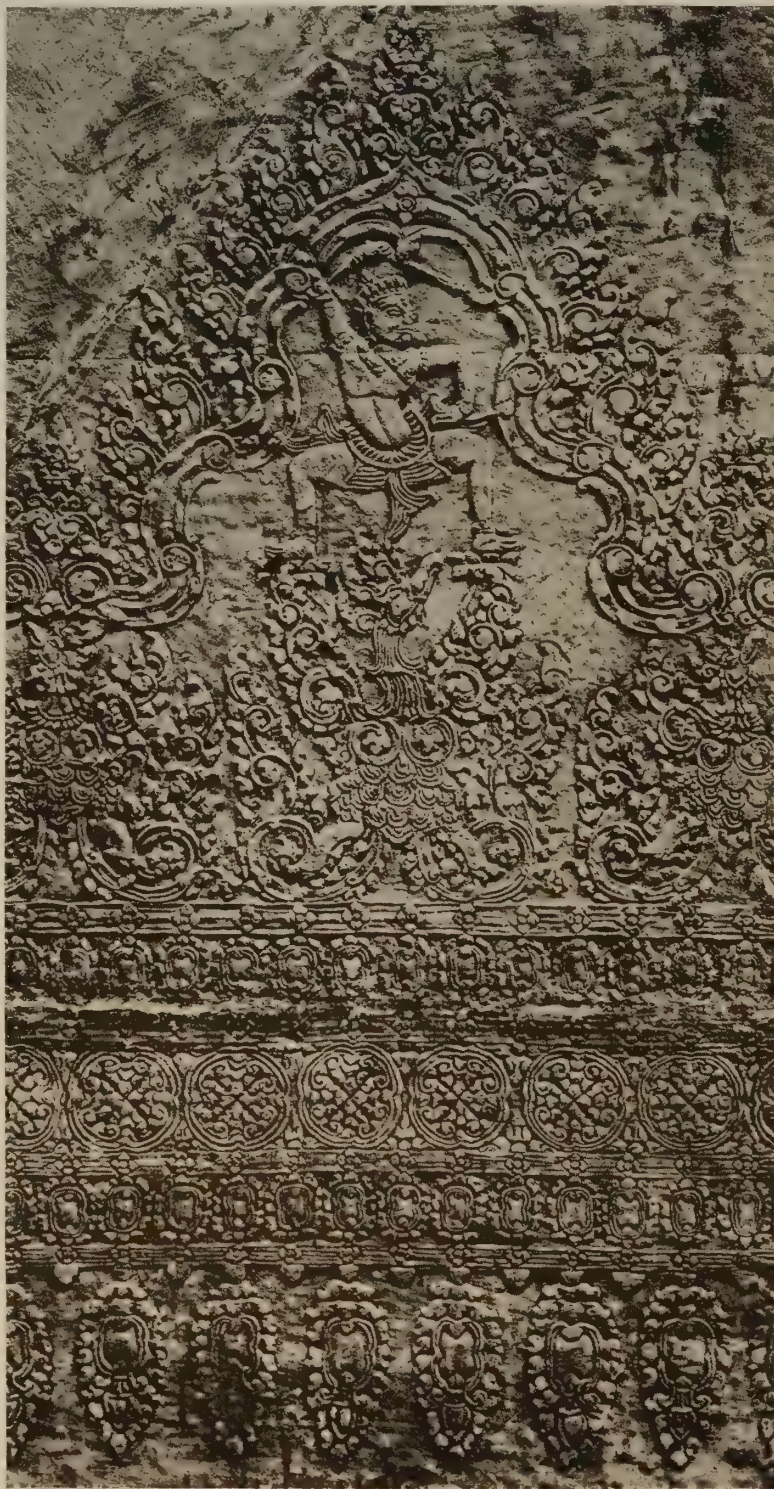
The centuries of rivalry between the Thai and the Khmer seem to have stimulated art, if not by emulation, at least by the new contact, for after the fifteenth century both declined. Vitality was kept at a high point while conceptions were still in a state of flux and susceptible to new ideas. It was particularly at Lopburi, a city whose power was inaugurated in the ninth century and lasted until the thirteenth when it was supplanted by Ayuthia, that the Khmer influence was brought to bear upon the Thai. When Ayuthia rose to prominence a bewildering number of combinations were developed.

In the north the ancient cities of Sawankolok and

Sukothai were protected by their greater distance from the power that the highly perfected Khmer art was exercising in the center of the valley. In this region the Thai remained true to the Gupta origin of their art although they carried the Buddha type to an entirely

personal conclusion. In company with them was Pitsanulok where the national characteristics of the Thai are particularly well marked and in these three cities were created the Buddhas with the slender hooked nose, the delicately arched eyes, the finely chiseled lips with their strange smile, and the whole face a beautifully adjusted play of curving lines over a smooth, sparsely modeled surface.

As an example of the fecundity of invention possessed by the Khmer sculptor in the days of the great Angkor period (ninth to twelfth century), there are the amazing reliefs such as those of which portions of two are reproduced. A comparison is bound to suggest itself with the manner in which the Occidental artist has treated the subject of sculpture in relief and it is seen almost at once that these are neither like our low reliefs or high. In these the planes are flatter; there is slight tendency toward three dimensional roundness; the bodies do not stand out



From Fournereau's "Les Ruines Khmères"

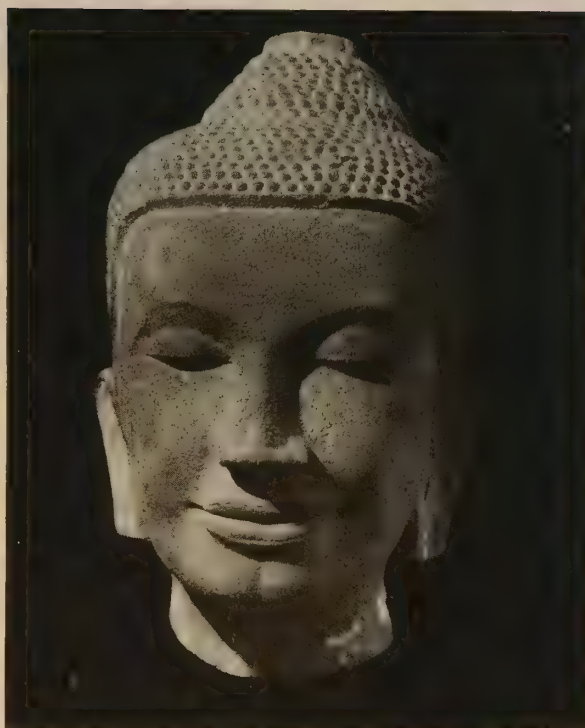
SCULPTURAL ORNAMENT IN ONE OF THE TOWERS OF ANGKOR VAT

so far from the background and in this way the shadows, though strongly marked, take the effect of outline rather than of masses. The struggling bodies in Michaelangelo's *Battle of the Centaurs and Lapiths*, in the Casa Buonarroti in Florence, show the figures all but in the round, and so, to a somewhat less degree, did the metopes and the friezes of the ancient Greek temples.

The tendency toward a naturalistic treatment of the human form in European art resulted in a greater byplay of shadow, in a greater variety of tone. The Khmer system of raising the figure to a definite point beyond the background and keeping it rather flat produces an effect which depends more entirely upon its linear elements. A greater intricacy of design may be handled by the Khmer artist for this reason, and he, being unusually fertile in ideas, has made full use of his opportunity. His versions of the story of Rama from the *Ramayana* and of the battles of the Pandavas and the Kurus, which is the main theme of the voluminous *Mahabharata*, are crowded with a variety of incident which seems inexhaustible. There is no weary lagging behind a too ambitious theme; the sculptor's hand has followed nimbly after the poet's song. Rarely has there been expressed such an overwhelming amount of invention. In this it is like a much more primitive art.

There are stone carvings from the Mayan remains which give to an equal degree the impression of an inexhaustible creativeness, poured into stone as though it were the most plastic of materials. But in these the designs are heavier, less fanciful, less sophisticated, less orderly. The Khmer kept their exuberance and added grace; they knew how to work delicately and to achieve the monumental. In their refinement they are a long way from the primitive; in their freshness and vitality they are close to it.

Historically the Khmer can be seen only dimly; their descent has not yet been put into daylight by the anthropologists. Their rise, development, their fall are witnessed at Angkor-Thôm and Angkor Vat without being explained. No one knows how Angkor was built. The stone of the temple came from hills twenty-five miles away and the blocks are so large that the amount of human labor at the command



Courtesy of Parish-Watson

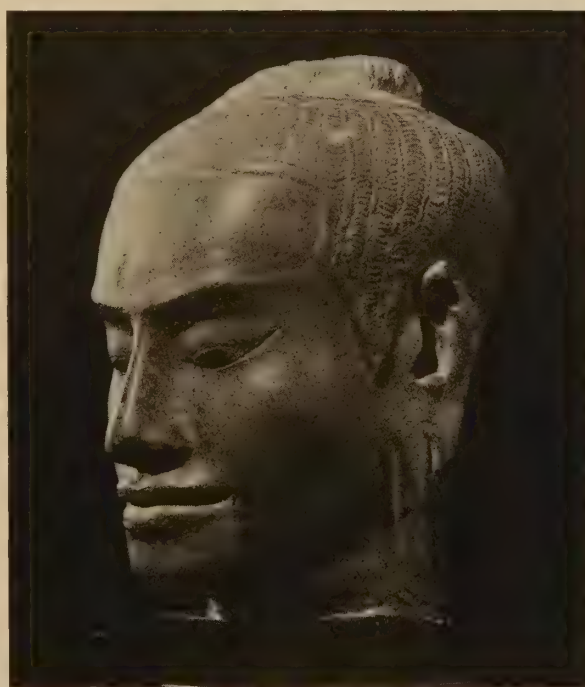
SIAMESE HEAD SHOWING KHMER INFLUENCE

of the builders must have been stupendous. No cement was used in the building but the blocks are fitted together so perfectly that the line of their joining is as straight as though it had been ruled.

As the question of how it was built is a puzzle, the reason for the desertion of the city and the neglect of the temple is even more baffling. Both are today in ruins and they were in the same condition at the time of their discovery by Europeans in 1570. At that time the natives were in as profound an ignorance about Angkor as they are now. They had no record, no remembrance, no tradition, of these great ruins and they could no more read

the inscriptions in the temples than the Europeans themselves, whose presence there is announced in a book by Christoval de Jaque published in 1606. And yet only three centuries before this time a Chinese ambassador had visited the court of the Khmer—1296 to be exact—and had described it at the height of its magnificence. His description of the six gates of the city and of the Causeway of Giants obviously refer to Angkor-Thôm. Within three centuries that city was deserted and all memory of it was forgotten.

Although the Thai are known to have attacked the city in the flush of their hard won victory, the town had not been destroyed in warfare and it seemed that some other cause has driven the people away. No human remains are found, no evidence of war, or famine or earthquake. The inhabitants have left of their own accord, but what united them in so momentous a conclusion can only be guessed. It has been suggested that there may have been a series of earthquake disturbances which convinced these people that gods or demons had determined to destroy them. Such an idea would be sufficient to unite an Oriental people in the decision to abdicate. Assuming that the days of artistic vitality were over, for the most creative



Boston Museum of Fine Arts

KHMER HEAD SHOWING SIAMESE INFLUENCE



Boston Museum of Fine Arts



Collection of Dr. Denman W. Ross

TWO HEADS OF SIVA. THE ONE AT THE LEFT, OF THE ELEVENTH CENTURY, IS IN THE COLLECTION WHICH DR. ROSS HAS GIVEN TO THE BOSTON MUSEUM. THE HEAD ON THE RIGHT, WHICH IS IN HIS PRIVATE COLLECTION, IS OF ABOUT 900 A.D.

period must have been around the tenth century, this would explain why the deserting populace was unable to do anything in the way of building anew.

All of the sculptures reproduced are of stone, a specialization resulting from the amount of available space and not from a lack of other material, for the bronzes are as important and as beautiful. While an interest in Cambodian and Siamese art has for some time flourished in Europe (the political connections of France have given her a particular opportunity) and there are a number of Japanese connoisseurs, there are only a few collections in America. The pieces assembled by Dr. Denman W. Ross of Harvard University for his private collection and the gifts which he had made to the Boston Museum form the most extensive group in this country. Sculptures in stone and bronze are in the Pennsylvania, Brooklyn and Metropolitan Museums.

The difficulty of securing examples has naturally kept the whole field remote from acquaintance. These people and their art have been exceedingly successful in eluding familiarity. When the Europeans almost two thousand years ago made the discovery that there was an inhab-

ited country east of the Ganges they called it Chryse, the Golden Isle, and as a tiny speck it so appears on a map according to Pomponius Mela in Bunbury's *History of Ancient Geography*. At first it was almost a fairy-land, a place whose existence was little more than a myth, but slowly the haze was lifted and geographically at least the country became known. The diminutive "island" of the Roman geographer gradually assumed the proportions of Southeastern Asia. Historically it is still seen only dimly and the smile of the Buddha of Siam seems the assertion of a prerogative to mystery which belonged to the Golden Isle.



Courtesy of Dikran G. Kelekian

KHMER HEAD OF THE BUDDHA, PAINTED BLACK

CLARENCE H. MACKAY'S GOTHIC TAPESTRIES

BY GEORGE LELAND HUNTER

FEATURES IN THESE PORTRAITS ARE EXPRESSED MASTERFULLY AND CONTRADICT THE ASSERTION, COMMONLY MADE, THAT FACES IN TAPESTRIES ARE CHARACTERLESS

THE tapestry collection of Mr. Clarence H. Mackay is unique. It illustrates more different types magnificently than any other privately owned group of tapestries in the world. It is especially strong in Gothics. *King Arthur*, made at Paris in the fourteenth century; *Hector and Andromache*, made at Tournai in the middle of the fifteenth century; monumental *King David*, made at Brussels in the last quarter of the fifteenth century, are masterpieces of the first order. The three large panels from the Chateau de Chaumont, *Sunshine*, *Youth*, and *Music*, dazzle with their brilliance and rank at the head of Gothic country life tapestries.

The Beauvais tapestry works are represented by a set of six Italian Grotesques after Bérain, and a set of three Vasco da Gama tapestries after Lavallée-Poussin. The Gobelins are represented by a set of five Don Quixotes designed by Charles Coypel, and woven by Audran and Cozette who signed them.

It is commonly believed and often asserted that the faces in Gothic tapestries are weak and characterless. But there is certainly nothing weak or characterless about the two tapestry portraits illustrated in color in connection with this article. The features of both *King Arthur* and *King Priam* are strong and rugged, and the hair and beards are expressed masterfully.

Yet our illustrations, excellent though they are, reflect faintly the power and life of the tapestry originals. The black dots that shape the eyes and nose and beard of *Priam* and *Arthur*, represent but feebly the actual holes or slits placed by the weaver where they are most effective and accomplish the modeling.

Tapestry faces made without the free and skillful use of slits are flat and dull. Ancient tapestry faces whose slits have been sewed up by ignorant repairers, as is frequently the case, are also flat and dull. Modern tapestry faces are uniformly stupid.

The faces of *King Arthur* and *King Priam* are in almost perfect condition, and were woven by men who understood tapestry technique. Our illustrations suggest, even to the novice, the slits, and the hatchings and the ribs that give tapestry its power, and set it apart as an art different from and infinitely richer and more monumental than painting.

King Arthur is an extraordinary tapestry. Outside of the famous Apocalypse set at the Cathedral of Angers, it is the most important picture cloth that has survived from the fourteenth century. Fifteenth century tapestries are numerous, but fourteenth century tapestries

are rare. *King Arthur* is unique: it is the only French Gothic fourteenth century tapestry in private possession in the world.

Before the fourteenth century there were no great tapestries. Not until that century, in Paris and Arras, was the art of making picture tapestries perfected. Not until the fourteenth century did weavers learn how to employ slits and hatchings in contrast with ribs so as to give the necessary atmosphere and relief to their monumental textiles. They were aided in this by the strong line contrasts of their designs, and by the strong hue contrasts of their colors.

The design of the *King Arthur* tapestry is archaic. While the tapestry, like the Apocalypse set that it resembles in design and weave, was made at Paris in the last quarter of the fourteenth century, and while the elaborate architectural framework is of that period, many of the costume details are earlier. Evidently the designer felt that King Arthur being an ancient should look ancient. Instead of being clean-shaven in the style of the period, he wears a long beard and long hair in the style of a century earlier. The dagger that he holds in his left hand is like one in Mr. Mackay's armor collection from the early fourteenth century. The three crowns on his breast and on his pennant are the coat-of-arms traditionally assigned to King Arthur in mediæval manuscripts, as king of three countries—Brittany, England, and Scotland.

As the principal personage, King Arthur occupies the full height of the tapestry, while the subordinate personages occupy only half the height. This two-story arrangement for lesser scenes is paralleled in the Apocalypse set at Angers. The personages next Arthur are archbishops above, with crozier; and bishops below, with staff ending in shepherd's crook. The two personages at the left end of the tapestry are warriors with long cloaks over their armor. Originally they were probably matched by two warriors on the right.

The tapestry may have been made as one of a set picturing the Nine Preux, who were distinguished in the Middle Ages as the world's greatest heroes—three Jewish heroes, Joshua, David, Judas Maccabeus; three pagan heroes, Hector, Alexander, Caesar; three Christian heroes, Arthur, Charlemagne, Godfrey de Bouillon. From the sixteenth century we still have several more or less complete sets of Nine Preux tapestries made in France, probably at Felletin, but rough in design and weave when compared with the earlier sets.

The weave of the King Arthur tapestry is of remarkable excellence. By contrast of ribs and hatchings it develops the folds of robes and the surfaces of architecture, and with slits it outlines and models and enlivens faces and hair and architectural details. While differing greatly from the tapestry weaves of a century later, and lacking many of the refinements of the great late Gothic tapestries rich with gold, it has to an extraordinary degree the strength and directness which are apt to distinguish an early from a later period.

Hector was also one of the Nine Preux, but the tapestry before us of *Hector and Andromache* does not exalt him

the rest of the Trojan War series are of the period, with archaic dignity given to Priam by his flowing white beard. Here we see how men and women looked at the Court of the French Duke of Burgundy in 1460.

Here as in most Gothic tapestries the architectural framework is important. The two scenes are separated by a wall, and framed together by Gothic towers and flat arch. The towers like most of the external architecture in Gothic tapestries are small in scale as compared with the personages, showing the influence not only of manuscript illustrations but also and especially of the stage settings which were in use in the mediæval theatre.



All photographs courtesy of Clarence H. Mackay

FOURTEENTH CENTURY TAPESTRIES ARE RARE. THIS "KING ARTHUR" IS THE ONLY FRENCH GOTHIC FOURTEENTH CENTURY TAPESTRY IN PRIVATE POSSESSION IN THE WORLD AND IT IS OF EXCELLENT WEAVE

as such. This tapestry is one-fourth of one of the famous Trojan War series of twelve made at Tournai in the middle of the fifteenth century, of which there are four almost complete ones at Zamora in Spain, and numerous fragments from different sets elsewhere. Mr. Mackay's large fragment is in especially good condition, retaining both the French inscription at the top, and the Latin inscription at the bottom. The three fragments in the Victoria and Albert Museum have lost the French inscriptions which doubtlessly were a part of them.

The costumes of *Hector and Andromache* like those of

The story is dramatic and pathetic. In the upper scene Andromache with her two children kneels before Hector, begging him not to go out to battle on that day, because she has dreamed that if he does he will be killed. She is supported by Hector's mother Hecuba (heccuba), his sister Polyxena (polixene), his sister-in-law Helen of Troy (helene), and another woman who wipes tears from her left eye. Meanwhile Hector continues to don his armor, impatient and even indignant that women should try to keep him from doing his patriotic duty as the leader of the Trojan forces.



THIS PORTRAIT OF KING PRIAM IS FROM THE *Hector and Andromache* TAPESTRY IN THE MACKAY COLLECTION, ONE OF THE GOTHIC TROJAN WAR SERIES BASED ON FRENCH VERSE OF THE TWELFTH CENTURY



FROM PARIS IN THE LAST QUARTER OF THE FOURTEENTH CENTURY THE GOTHIC TAPESTRY, OF WHICH THIS HEAD OF KING ARTHUR IS A DETAIL, COMES DOWN TO US IN THE CLARENCE H. MACKAY COLLECTION

What the women cannot accomplish, Priam does. In the lower scene, Hector sits on his richly caparisoned horse, ready to start for the fray. Priam, with left hand upraised and with the air of conscious authority exercised without question for many years, forbids him. Hector looks resentful, but listens and obeys. Later in the day, however,—but that is another story.

The French inscription at the top of the tapestry reads in translation: "Andromache fearing the death of Hector, that in her dreams she had bewailed upon her knees, with great lamentation brought her children and besought him not to go out on that day. Despite which Hector had himself armed for battle, and mounted his horse. King Priam, because of the pity he felt for Andromache, made Hector turn back."

Oddly enough the Louvre has a series of fifteenth century color sketches which reproduce not only the designs of eight of the Trojan War tapestries, but also many of the French inscriptions. Among them is part of our inscription. These sketches have been claimed by French writers to be the original sketches made by the designer of the tapestries. That is impossible. The Louvre sketches are too bad. They are clearly degenerations from, instead of inspirations for, the tapestries. In other words, they are merely pictures of the tapestries made by a mediocre artist at a period long before photographs were available.

The story of the tapestry, *Hector and Andromache*, is very different from the story as told in the *Iliad*. Indeed, it was not taken from Homer at all, but from the *Roman de Troie* composed in the twelfth century by Benoit de Sainte Maure. Benoit, so he says, drew his facts not from Homer who lived centuries after the Trojan War, but from two contemporaries and eyewitnesses of the Trojan War. They were Dares a Trojan, and Dictys a Greek.

Benoit, however, was more interested in writing a

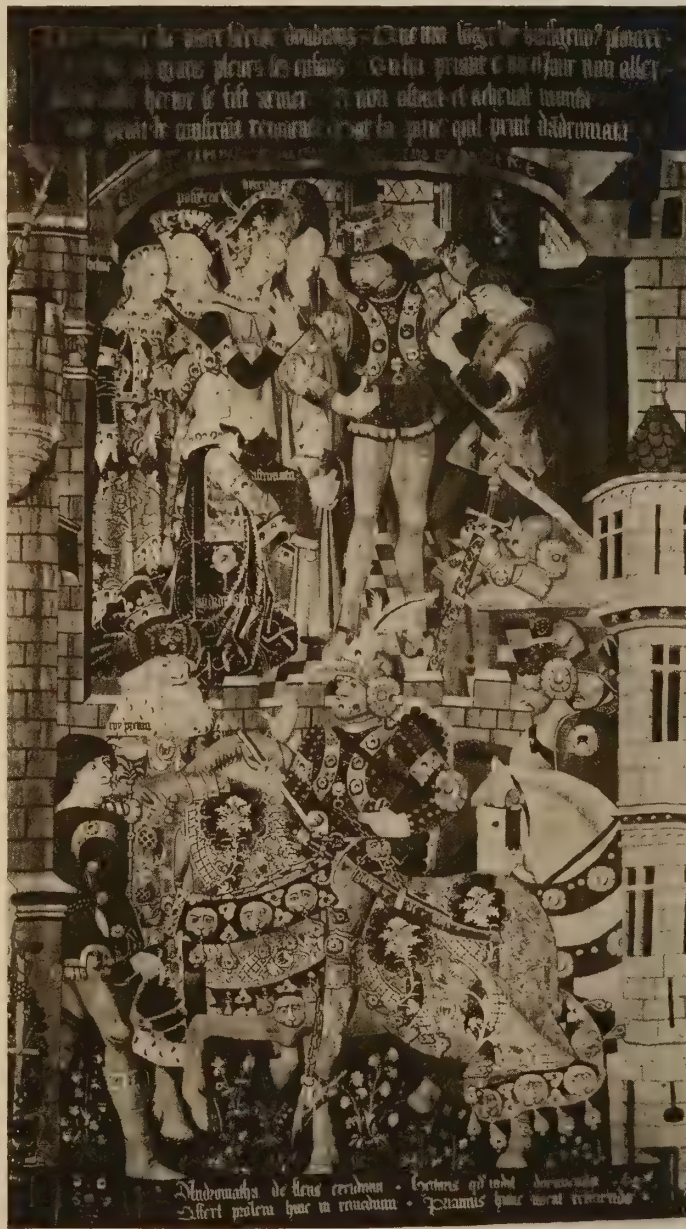
poem that would appeal to his audience, than in historical accuracy. The incidents of the Trojan War as they came to him he amplified and developed and up-to-dated completely. His *Roman de Troie* retains little but the names to make it Greek. In form and spirit it is entirely twelfth century French. It is just as much of a *chanson de geste* as the famous *Chanson de Roland*. Hector and Achilles and Helen and Andromache were transformed by Benoit into twelfth century French knights and ladies, and by the designer of the great Trojan War series into French knights and ladies of the fifteenth century, wearing the fashions of that period.

Who, it may be asked, was the designer? That we do not know. Probably it was some artist close to the Duke of Burgundy for whom the finest Gothic tapestries were created, or at least close to the author of the tapestries.

In the Gothic ages, the author of a set of tapestries was vastly more important than the designer. The author was not the painter who made the original sketches or executed the full-size cartoons. The author was the writer who composed the scenario and the inscriptions.

This was in accordance with the precedent set by illuminated manuscripts. The author, who composed the text and printed it in beautiful letters with his own hand, was vastly more important than the illustrator who, under the author's direction, painted the pictures. The author was the originator and the creator and the architect to whom credit for the book or the set of tapestries was allowed as a

matter of course. While we do not know the name of the author of the Trojan War series, we do have his portrait. It appears on the last of the Trojan War tapestries at Zamora. Portraits like those in *Hector and Andromache* show an accurate eye and a skillful hand. The style is that of the school of Roger van der Weyden. Perhaps the cartoonist worked with him in his studio.



"HECTOR AND ANDROMACHE" FROM THE TROJAN WAR SERIES

SPANISH ROOMS AND FURNITURE

BY HORACE WESLEY OTT

THE SPANISH INTERIOR IS ADMIRABLY QUALIFIED TO MEET MODERN REQUIREMENTS FOR LUXURIOUS AND COLORFUL SURROUNDINGS WITHOUT SACRIFICE OF ITS BEST TRADITIONS

CERTAIN architectural styles, however banal and routine they may be in our modern representation, do not *ipso facto* descend to the cheap and theatrical. A Georgian house, though it may miss the sensitiveness and refinement of the eighteenth century original, does not inevitably sicken the beholder to the point of nausea. Of all types the Spanish may most easily become an architectural farce. Nothing speaks more convincingly for its inherent vitality than the fact that, despite the recent sins committed in its name, it has assumed a permanent place in the architecture of America.

In any attempt to define the merits of an architectural style, it is necessary to select those examples in which the national characteristics by virtue of which it has survived are most clearly discernible. This eliminates at the outset the super-Spanish houses which disfigure the landscape to-day. For the most part, they are blatant attempts of the promoter and architect to give the maximum atmosphere to the dollar. Checkered shingles, a patterned stucco or one of exaggerated roughness, the whole vividly colored and set off with a thoroughly un-Spanish framework of foliage are some of the commonest features. Fortunately, most of them are so palpably bad that they condemn themselves—only the uninitiated can take them for anything but a travesty on good taste. The misfortune is that the potential beauty of a noble style is lost in the shoddy rendition.

We in America have a Spanish tradition in Florida, and of more importance, in the old missions of California. The first Spaniards to settle in this country came from Andalusia and they built their houses of plaster in the semi-Moorish fashion of Southern Spain. The incident has had the curious consequence that to-

day we accept as the only Spanish type one which is considered exotic by all Spain outside the boundaries of Andalusia.

From these as well as from certain derivatives in Mexico have come some excellent modern examples of Spanish Colonial architecture. But in the main our architects, believing that the water is clearest at the source of the spring, have gone back to Spain and have found their models in the provincial house and the Spanish palace. The rural type has given us some delightful small houses obviously not destined for the real estate mart. Occasionally we perceive in them a slight mitigation of the severity of their historical prototypes, but it is a question whether strict adherence to a simplicity imposed by the rigors of necessity

would not be a pose in our more luxurious age. To the Spanish palace we owe practically all of the more pretentious sort of Spanish dwellings built in Florida and California as well as throughout the country at the present time. In them there is apparent an even greater digression from the original models. Even to-day the Spaniards build blank-walled houses facing inward on



Courtesy of the New York Galleries

THE VARGUEÑO IS TRULY SPANISH FURNITURE. THIS LATE SIXTEENTH CENTURY EXAMPLE IS COVERED IN CORDOVAN LEATHER WITH PAINTED DECORATION AND MEDALLIONS IN NAILS. THE FRONT PANEL IS HINGED INSTEAD OF THE TOP AS IN A CHEST FROM WHICH IT IS EVOLVED



Courtesy of P. W. French and Company

THE CEILING IN THIS SPANISH ROOM IS ELABORATELY CARVED AND PAINTED IN THE MOORISH FASHION; THE WALLS ARE UNORNAMENTED WHITE PLASTER; THE FLOOR IS OF OLD TILE AND THE UNUSUAL FIREPLACE IS SURMOUNTED BY A HOOD

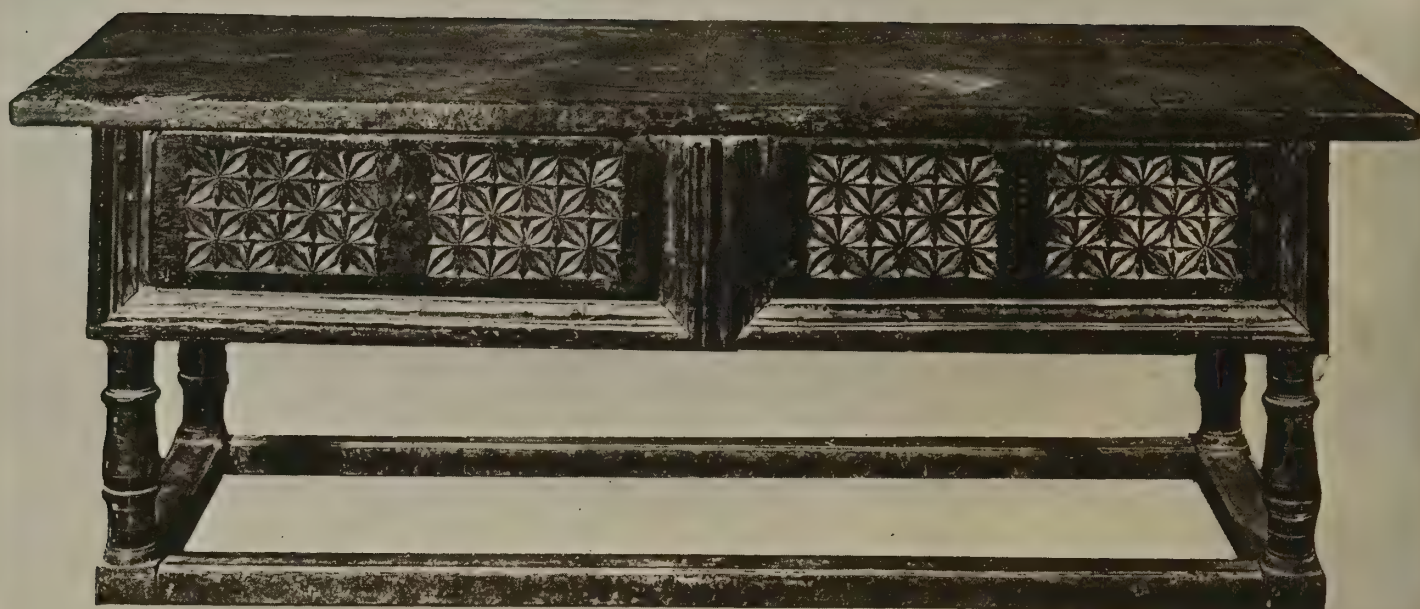
a patio, whereas modern architects in some notable instances have seen fit to dispense with one side of the square, thus leaving the patio exposed to view. As for settings some of the Spanish palaces in America are so magnificently situated that one must look long in Spain to find their equal. The house of Joshua S. Cosden with its view from the front portal looking through a tunnel out to sea, the great staircase by the water's edge and the overhanging balcony suggests the witchery of a fairy palace. If certain picturesque features have been overemphasized, a fault which results in so much beauty is easily forgiven.

The adaptability of Spanish architecture to all parts of the country is a debatable question not likely soon to be answered. Because the Spanish house was built to shut out the sun, it presupposes a subtropical climate and cannot ring quite true when the basic cause is lacking. Certainly the style is at home in the South and Southwest as nowhere else. Yet occasional exceptions seem seriously to undermine the rule. The Glenn Stewart house in Maryland, really more Spanish than Hispano-Moresque, is a notably successful example in the North. We shall leave the question unanswered

with the safe conclusion that the type requires very careful handling in a northern climate to make it appear indigenous.

The Spanish interior in America has been scarcely more successful than the exterior in escaping the abuses of ignorance and bad taste. It is likewise especially susceptible to over-picturesqueness and theatrical effect. A so-called Spanish room to-day may consist of anything from a few pieces of furniture set against four denuded whitewashed walls to a bizarre assemblage of polychrome saints, wrought iron gates, vargueños and lanterns all huddled together in the manner of a second-rate auction room. Whatever the Spanish interior may have been, think we, so much is a certainty; it must have been extremely ugly.

The conception of the Spanish interior as severe to the point of austerity is especially common in America at the present time. To be sure, many of them, especially those in the rural parts of Spain, were precisely that. But this simplicity becomes objectionable when it is applied to rooms so vast in scale and otherwise palatial that they call for the elaborate treatment which historically they would have received. In other words,



Courtesy of the New York Galleries

THE FURNITURE OF THE SPANISH HOUSEHOLD REFLECTS THE SEVERITY OR OPULENCE OF THE BACKGROUND FROM WHICH IT COMES. THIS HAND-CARVED WALNUT TABLE OF THE LATE SIXTEENTH CENTURY IS MARKED BY EXQUISITE SIMPLICITY

we place the interior of the Spanish provincial house in the Spanish palace and then wonder at the resultant incongruity.

It is possible that the historical interiors which one sees in Spain to-day are responsible for the misapplication. Time has dealt unkindly with many a one, leaving it poverty stricken and barren with only such furniture as may have survived or later been added in an unsuccessful attempt to recapture the past. Some of them, especially those in convents and monasteries, never were luxurious, and are now even less so than they were of yore. Yet not infrequently the visitor accepts them as entirely representative of the Spanish interior of the sixteenth century. The other extreme is marked by the room with the background of the sixteenth century, to which the owner, also a collector, has added furniture greatly in excess of the amount it originally contained. Finally, when we consider that the influx of French and Italian modes often resulted in a partial obliteration of old Spanish traditions, it is small wonder that we go astray in the attempt to picture to ourselves the original appearance of the interior.

After due allowance has been

made for the exaggerated gap caused by unauthentic restoration, old Spanish interiors still present great extremes of austerity and richness. The traditions of Spain call for an interior that is simple and straightforward and above all uncluttered with superfluous movables. Simple in construction it invariably is: a series of long narrow rooms very much alike, giving on a patio, with square-headed doors, small between the rooms, large on the patio. The windows are likewise square-headed, those looking to the street being much

smaller than those on the central court. But simplicity of construction and sumptuousness are not necessarily irreconcilable, and the Spanish palace, whereas it is never effeminate or ornate, is often positively regal.

Because of the organic similarity of all Spanish interiors, the differences are necessarily those of decorative treatment. We may, at the outset, mention numerous incorporated differences. First, the Spanish ceiling may vary from the simple one of plaster beamed with wood to those of pine constructed in three planes or even polygonal, elaborately carved, painted and gilded in the Moorish fashion. The walls are most fre-



Courtesy of P. W. French and Company

SPANISH CHAIR FROM THE SIXTEENTH CENTURY

quently of unornamented white plaster, but in the hands of the Plateresque workmen they may become enriched with intricately carved bands of plaster below the ceiling frieze and around the door and window openings.

In Christian houses the ornamental plaster work is invariably uncolored. The floor is usually of clay-colored tile, with bright insets, but in the palaces we find it entirely of colored tiles, or even of marble and mosaic.

Wood and brick were also used to some extent. The polychrome tile for wainscot, baseboard, window seats and stair risers, as well as for entire walls, adds to the sumptuousness of the interior.

Contributing almost more directly to the richness of the final effect and generally keeping pace with the structural elaborateness are the accessories—the velvets and damasks, the Flemish tapestries, oil paintings, Cordovan leathers, the canopies, embroideries, galloons and fringes, and other Moorish inheritances which were hung so effectively against the smooth white walls. Add to these the metal lamps, the iron grilles, the candlesticks and colorful rugs, and it is apparent that whatever the Spanish interior may have



Courtesy of P. W. French and Company

TABLE SHOWING SPANISH TRADITION IN ITS GRILL WORK

been, it was certainly not invariably frigid and forbidding. If any doubt remains, let us look to the carved and gilded chandeliers of the sixteenth century which would unquestionably be out of place in any but a palatial room:

Although it cannot truthfully be said that Spanish furniture represents the highest achievement in skilled cabinetry, it is characterized by an honesty and robustness of construction which

commend it for modern use. Spain of the sixteenth century was a man's country, with few concessions made to womenkind, and the furniture reflects the masculine vigor of a nation whose chief business in life was war. What it lacks in refinement and sophistication is more than offset by certain distinctive and unique features.

The Moorish influence, unmistakably apparent in all Spanish furniture, is revealed in the use of Cordovan leather, large decorative nail heads and ornamental iron work, and Oriental motifs, all of which make for a pleasantly exotic effect. A great deal of the charm of the Spanish cabinetry is due to this Oriental influence which is so happily grafted onto the Western forms that the union is never strange or alien. Although the



Courtesy of P. W. French and Company

SPANISH CRAFTSMANSHIP FINDS ITS HIGHEST EXPRESSION IN A UNIQUE ALTAR FRONTAL OF THE SIXTEENTH CENTURY. THE PANEL ILLUSTRATED SHOWS THE DESIGN EMBROIDERED ON RED VELVET IN SILK AND GOLD THREADS



Courtesy of P. W. French and Company

PERIOD DECORATION HAS DESERVEDLY GONE INTO DISCARD, BUT THIS ILLUSTRATION SHOWS CONCLUSIVELY THAT THE SPIRIT OF A DECORATIVE STYLE CAN BE RECREATED WITHOUT IGNORING THE DEMANDS OF THE TWENTIETH CENTURY. IN THIS GREAT LIVING-ROOM OF A DUPLEX APARTMENT THE SPANISH TREATMENT IS ADAPTED TO MODERN REQUIREMENTS WITHOUT COMPROMISING THE EFFECT OF DIGNITY AND SIMPLICITY

carving is seldom as elaborate as in Italian furniture, it offers a pleasing variety of motifs, and the workmanship is excellent without being so carefully executed that it has lost all feeling of contact with the carver's tools.

The furniture of the Spanish household likewise reflects either the severity or opulence of the background. There are various sorts of chairs ranging from those covered in Cordovan leather and velvet, finished with galloon fringe and nails to the simple models entirely of wood or wood with rush seats of which every province had its special type. Chests were highly indispensable in the sixteenth century as they are even now in Spain. Those designed to hold silver and linen were frequently handsomely carved, and are especially prized to-day.

Perhaps the most truly Spanish of all the furniture we encounter is the *vargueño*. It was evolved from the chest: the front panel was hinged instead of the top, and the piece then placed on a trestle or table. When the interior was fitted with tiny drawers and compartments, usually miracles of beautiful workmanship in bone and gold combined with paint, the chest became known as a *vargueño* or cabinet. The fine one illustrated is mounted on a base in the form of a solid cupboard, and bears ornamental locks and pierced plaques of iron backed by red velvet. There were in addition innumerable stools, benches and tables all of which deserve more than casual mention.

Fortunately, the Spanish interior is not subject to the restrictions imposed by climate and locality which limit the applicability of Spanish architecture to all parts of the country. It is, of course, easiest to create a convincing Spanish room in a house of the same architecture since certain fundamentals of construction, as, for example, the placement of the rooms on the patio,

go far at the outset to give it authenticity. Yet, as is frequently the case, some of the most satisfying interiors are those for which the stage has not been too painstakingly set, those which bear the marks of contest and achieve interest because of obstacles successfully overcome. Certain it is, there is a sufficient number of excellent Spanish

rooms to be found in houses of unlike architecture at least to entitle the style to our serious consideration. Furthermore, equally interesting English and Italian interiors existing in Spanish houses show that the suggestion has the merit of working both ways.

We have failed to mention the important twentieth century innovation, the apartment, and its suitability for Spanish decoration. In one sense at least the apartment is superior to any other sort of dwelling for the purpose, for in it any adherence to the architectural exterior is both unnecessary and impossible. In other words, we come upon it as so much neutral ground to be claimed by any historical period we fancy. But before

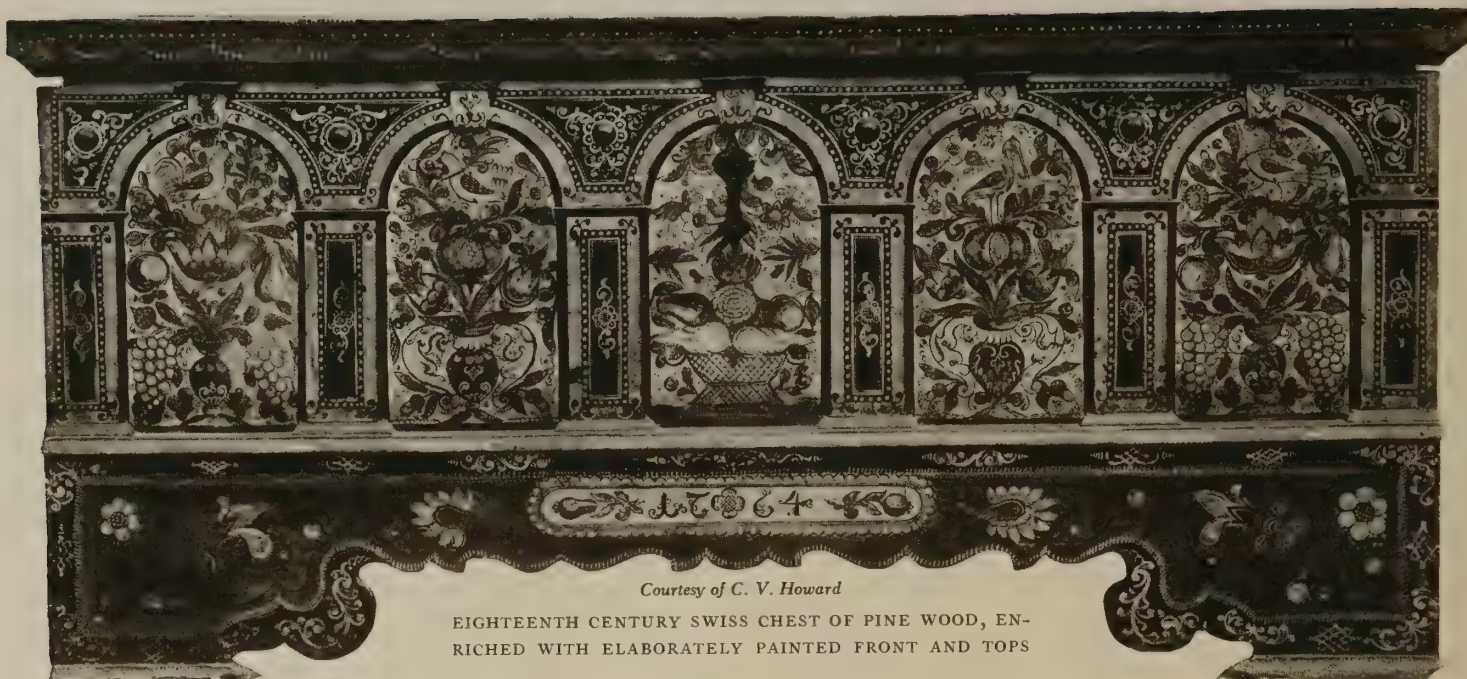


Courtesy of P. W. French and Company

SPANISH CHAIR COVERED WITH VELVET WITH GALLOON FRINGE

the time of the cooperative apartment it was exceedingly difficult if not futile to attempt a Spanish interior because of the attention to minute detail required to make it successful. The backgrounds were necessarily non-committal and it was impractical to remove the defect in a temporary abode. To-day there is no reason why the owner-tenant should not give the same care to the installation of a Spanish interior in the cooperative apartment he would give to his country house. And so any account of the finest work of the present would be incomplete if it were to ignore the Spanish palaces concealed in our towering apartment buildings.

Needless to say, we do not to-day conscientiously attempt to reproduce every single detail of the old Spanish interior. Period decoration has deservedly gone into the discard and will not likely be reclaimed.



Courtesy of C. V. Howard

EIGHTEENTH CENTURY SWISS CHEST OF PINE WOOD, ENRICHED WITH ELABORATELY PAINTED FRONT AND TOPS

THE TRADITION OF THE DOWER CHEST

BY EDWARD WENHAM

HUGE PORTMANTEAUX, WHICH ACCOMPANIED NOBLEMEN OF THE MIDDLE AGES ON THEIR JOURNEYS, WERE FORERUNNERS OF THE MARRIAGE CHEST OF LATER DAYS

FREQUENTLY we find that those things which were unheeded in the past have become valued possessions in the present. That one of those old oak chests, which today rests serenely in a hall or beneath a window, should be used as a traveling trunk would be regarded as the suggestion of a super-vandal.

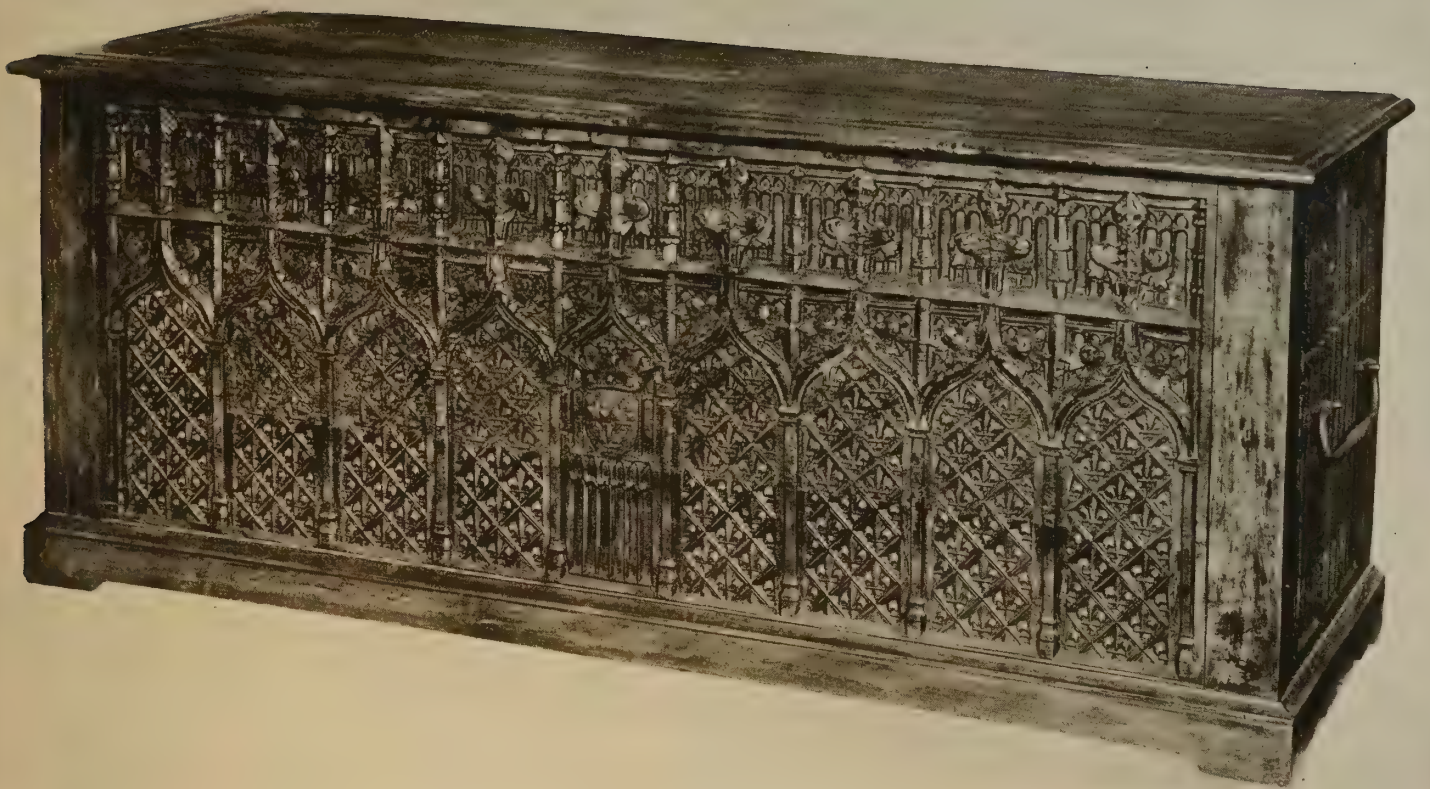
Actually, however, they constituted the wardrobe trunk of mediæval days, and were no unimportant part in that impedimenta which accompanied the nobles of the Middle Ages on their visits to neighboring castles. These huge receptacles, or portmanteaux, as they were sometimes known, were the forerunners of the dower chests of later periods. They were usually constructed of oak, although chestnut wood was occasionally used, and they were often covered with leather, upon which the coat-of-arms and other heraldic signs were emblazoned. In later years, feet were added to the chests and they became stationary pieces of furniture from which were derived the beautiful carved specimens produced in after periods.

Of the chests of early eras, the ecclesiastical and domestic are far more beautiful than those massive iron-bound coffers, which were the safety deposit vaults of our ancestors. Domestic chests, earlier than the Tudor period, are rarely met with, nor have any excelled in beauty the designs of Elizabethan times. Much that is delightful in the poetic charm of their romantic associations attaches to these old pieces, for

they were, in olden days, the bridal or marriage chest, usually containing the store of household linen which the young bride took to her husband. Thus passing from mother to daughter, they became heirlooms remaining among the treasured possessions of the household. Always there is a distinct architectural feeling apparent in these examples of early cabinet making, this frequently following the prevailing mode of the oak interiors.

From early times the dower chest made its appeal to all countries of Europe, and was brought to America by the first settlers. Probably the earliest form known in this country was the ship chests, which were used by the first arrivals here as receptacles in which they transported their belongings. Bridal chests, however, were among the first pieces of early colonial furniture constructed by the settlers, for in addition to their utility in the simple homes, they represented a tradition of that Old Land whence the pioneers came.

One particularly fine example of an early American chest, characteristic of the Elizabethan and Jacobean epoch, is in the private collection of Mr. and Mrs. Morgan G. Bulkley of Hartford, Connecticut. The entire construction of this specimen follows the design of the English prototype, the joints being made with mortise and tenon. In many of the early New York dower chests, the Dutch influence is very defined; nor is the carving, in these instances, of that type adopted by the English, although for some time the Flemish



Courtesy of the American Art Association

THE FRENCH GOTHIC MARRIAGE CHEST IS OF AESTHETIC AND ELABORATE DESIGN. IT IS OCCASIONALLY FOUND IN WALNUT, CARVED WITH FENESTRAL COMPARTMENTS AND ENRICHED WITH FLEUR-DE-LIS LATTICE WORK AS ILLUSTRATED HERE



Courtesy of the Tiffany Studios

OAK CHESTS OF THE EARLY SIXTEENTH CENTURY WERE MASSIVE AND UNGAINLY STRUCTURES, BOUND WITH IRON-STRAPPED BANDS AND FITTED WITH A PONDEROUS LOCK. THE ONLY DECORATION APPEARED ON THE FRONT FEET



Courtesy of the Brooklyn Museum

EXAMPLES OF EARLY CHESTS ARE FOUND WITHIN THE PRECINCTS OF ECCLESIASTICAL EDIFICES. THIS ANCIENT NORWEGIAN CHEST, PROBABLY OF SUCH ORIGIN, IS CARVED AND PAINTED WITH BIBLICAL SUBJECTS IN TWO PANELS



Courtesy of B. Altman and Company

FOLLOWING THE STYLES OF OAK INTERIORS, JACOBEOAN CHESTS ASSUMED MASSIVE CARVED PILASTERS. PANELS INLAID WITH VARI-COLORED WOODS FREQUENTLY TAKE THE FORM OF FOLIATED DESIGN SEEN IN THIS CHEST



Courtesy of P. W. French and Company

FRENCH SIXTEENTH CENTURY RENAISSANCE CHESTS EXCELLED ALL OTHERS IN BEAUTY OF DESIGN AND ELABORATION OF CARVING WITH WHICH THE FRONT AND ENDS WERE ENRICHED. RARELY ARE THEY FOUND WITH NICHES

and Dutch Renaissance impressed itself on English art.

Possibly the most decorative type is the simple pine wood structure found in the small farmhouses in Switzerland. These, to the simple Swiss peasantry, represent a tradition which is still upheld, and the beautiful yet elementary design often added to the front and top indicates a real if untutored artistry. This decorative painting frequently appears on the Swiss furniture of the eighteenth century, the same motif being carried out upon all the larger pieces of furniture in a room. While the colors used are oftentimes of a brilliant nature, they are so delicately blended as to avoid any approach to gaudiness, and as an addition to a modern home, lend that touch of color which, like flowers, radiates brightness.

Similar effects were obtained by the Pennsylvania colonists in the painted panels of the marriage chests which were then in use. The decorative designs adapted to these earlier American chests show consid-

erably more variety than appeared in those of Switzerland. Thus we find the panels of the colonial chest painted to resemble the inlay of the English Jacobean as well as the Moresque designs which are found in the decorations on Spanish dower chests.

The most elaborate chest, both from the point of view of decoration and construction, was the semi-Moresque of the Spanish fifteenth century. Fitted with numerous drawers and shutters, they form a combination dower chest and cabinet which is beautified by painted subjects of a more or less bizarre motif in which brilliant colors were freely used. It is supposed that some of those massive iron-bound chests found in England, many of which contain secret receptacles with hidden springs, are relics of the Spanish Armada, and much may be advanced in support of this contention. In many of the specimens the mechanical complexity is too intricate for the work of early English locksmiths.



END PANEL OF CHEST ILLUSTRATED ABOVE



All photographs courtesy of the Pennsylvania Museum

MADONNA BY DOMENICO BECCAFUMI (1486-1551) LOANED BY ARTHUR H. LEA TO THE PENNSYLVANIA MUSEUM

PAINTINGS FROM THE LEA COLLECTION

These three paintings are from a collection formed by Dr. Isaac Lea of Philadelphia in 1852. There are nearly two hundred paintings in the collection, and these, now divided among his six heirs, have been reassembled at the Pennsylvania Museum where they will remain on exhibition during the summer. Another painting from the group, "David with the Head of Goliath," by Matteo Roselli, was reproduced in the July number of International Studio



"ALEXANDER AND THE FAMILY OF DARIUS," WHICH IS LENT BY FRANCIS CAREY LEA, IS, ALTHOUGH ONLY A COPY OF THE GREAT DECORATION BY VERONESE IN THE NATIONAL GALLERY IN LONDON, ONE OF THE IMPORTANT MEMBERS OF THE LEA COLLECTION. THIS IS AT LEAST TWO HUNDRED YEARS OLD AND BESIDES BEING A FINE WORK HAS THE ESPECIAL INTEREST OF STRIKING THE KEYNOTE OF THE PAINTINGS OF DR. LEA'S SELECTION. DR. LEA FAVORED THE LATER ITALIAN AND FLEMISH PAINTERS SO THAT HIS COLLECTION IS A MONUMENT TO A STYLE THAT IS OUT-LIVING A TEMPORARY DISFAVOR—THE BAROQUE. VERONESE, AS ONE OF THE FORERUNNERS OF THE BAROQUE, HAD ALL OF ITS EXUBERANT VITALITY. TITIAN CALLED HIM "THE ORNAMENT OF VENETIAN PAINTING"



ONE OF TWO LARGE HARBOR SCENES LENT BY VAN ANTWERP LEA AND FRANCIS CAREY LEA. THIS IS THE WORK OF ANDREA LUCATELLI (1660-1751) OR FRANCESCO ZUCCHARELLI (1702-1788), BOTH FOLLOWERS OF CLAUDE LORRAINE, EXCELLING, AS HE DID, IN SUMPTUOUS ATMOSPHERIC EFFECTS. THEY DID NOT, HOWEVER, ALLOW THE SOFTENING INFLUENCE OF ATMOSPHERE TO DIMINISH THEIR PRECISION OF LINE IN THE MANNER OF THEIR NINETEENTH CENTURY DESCENDANTS. THEY PRESERVED A BEAUTIFUL ACCURACY OF DRAUGHTSMANSHIP IN THE RENDERING OF ARCHITECTURAL DETAIL. THE MANNER IN WHICH THE SAILS AND THE RIGGING OF THE THREE SHIPS IN THE PRESENT PICTURE ARE NOTED SHOULD ATTRACT THE INTEREST OF THE SHIP MODEL EXPERTS

THE REALISM OF H. E. SCHNAKENBERG

BY MARGARET BREUNING

THIS YOUNG PAINTER SHOWS HIMSELF ABLE TO LOOK QUITE DIRECTLY AT
THE WORLD ABOUT HIM AND FIND IN IT STIMULUS TO ÆSTHETIC EMOTION

FOR people who like their art safely labelled before they feel at liberty to enjoy it, one might affix any number of descriptive terms to the art work of H. E. Schnakenberg. One might easily label it modern, or again, realistic. The difficulty, of course, would be that each individual who reads the labels would interpret them differently so that there would be no general significance in them at all.

Mr. Schnakenberg is a young artist. He is modern in the sense that he is of his time and belongs to contemporary art. But he also belongs to much that has gone before. If there is an impression that one gains from a casual survey of his work it is that it has roots nourished in the great traditions of art while it is in itself a personal modern form of art expression.

There are, too, so many connotations in the mind of the public as to the word modern that one decries it as a label. It necessitates some sort of sub-label or insert X, explaining that this artist is neither a Fauve nor a theorist nor a member of any school, but is merely an artist working in the terms of his individual endowment with material drawn from contemporary life which surrounds him.

Realistic, too, would need much definition. Realism seems to be something commonly regarded as halfway between a photograph and a novel by Dostoevsky. Doubtless the whole trouble is in the attempt to confine æsthetic experience or artistic procedure to hard and fast terms. It is as sensible as the Red Queen's question to Alice, "What is the French for Fiddle-de-dee?" Well, the English for it is no better and means no more; yet we attach immense importance to such classifications and feel quite easy when one has been effected.

Mr. Schnakenberg is a realist. Yet his work is quite as removed from literalism as it is from romance. He appears to have the artist's innocence of vision to which the world appears astonishing. He attempts to share this vision with us in his landscapes. There is an intensity of conviction in this attempt to form an *entente cordiale* with the observer and it takes one by surprise. Eyes are

so seldom used to see things as they are that it is amazing to be made to share in the poignancy of this experience. We are made to see the world for the first time. One recalls the story of the blind man who was miraculously endowed with sight after a long lifetime of darkness. He described his new experience of the world about him as seeing "men, like trees walking." It is something of this freshness to impressions, to perceptions of significant relations in the objective world, that has long marked the work of this artist.

The experience, however, is an æsthetic one. The vision is of color, of line, of light, of space, all of which are inte-

grated into a harmonious unity. There is no attempt to add any extraneous allurements of story or romantic detail. The artist is personal in his vision, in his elimination of the unessential details, and in his organization of material into one complete plastic design.

In his earlier work there was self-abnegation, a complete detachment in Mr. Schnakenberg's work that made it, perhaps, rather cold and severe. In his recent work there is no more adventitious ornament. Concentration is placed on just the details of landscape that will furnish the needed elements for fusion into a significant expression in his chosen medium of oil paint.

But in these later canvases, such as the *Pine Tree* or



Courtesy of Mr. and Mrs. Fillmore Hyde

A PORTRAIT OF MRS. FILLMORE HYDE REVEALS EXPRESSIVE LINE



Courtesy of Miss Margaret Douglass

IN "WINDOW" MR. SCHNAKENBERG'S ABSORPTION IN FORM IS FELT FULLY. THERE IS ALWAYS THE PERSONAL ACCENT THAT INFORMS IT WITH SOMETHING DISTINCTIVE IN CHARACTER AND EXPRESSION

Manchester, Vermont, shown here, there is an interpretation of natural forms in terms of human experience that imbue them with significance. One recognizes in these paintings certain qualities of the artist's mind that influenced him in the selection of these particular forms, in the manner of their organization, in the choice of palette and handling. Or one might put the matter another way and say that the style of the artist is more thoroughly developed in these canvases than in earlier ones, since it is the character of the man in the last

analysis, rather than his training of hand or eye, which determines the lasting quality of his work.

These landscapes reveal Mr. Schnakenberg's approach to his work, both in his elimination of material that will not go into paint and in his seizing of the very essence of the landscape and rendering it through simplification of natural forms and concentration of these essentials into an entity that has much of epic dignity and moving beauty. One realizes clearly, on analysis of these canvases, how subtle relations of details have contributed to



Courtesy of Charles L. Tarr

THIS LATER CANVAS, "PINE TREE," INTERPRETS NATURAL FORMS IN TERMS OF HUMAN EXPERIENCE THAT IMBUE THEM WITH SIGNIFICANCE. THE STYLE OF THE ARTIST APPEARS TO BE MORE THOROUGHLY DEVELOPED



Courtesy of Allan Bond

SOMETHING OF THE MYSTERY OF THE STRANGE RELATION OF THE PERMANENT AND IMPERMANENT THAT BAF-
FLES AND FASCINATES US IN EVERY APPROACH TO NATURE IS FELT IN THIS STUDY OF "MANCHESTER, VERMONT"

this unity and harmony; but the pleasure derived from contemplating the painting arises in large measure from the complete fusion of all these elements in an aspect of nature that has been re-created into a new and thrilling experience through the medium of paint. It becomes a separate objective entity in which to rejoice; a translation of forms in space by terms that endow them with new interest and with new significance.

Simplicity of design, directness, sincerity, and restraint all contribute to the impression in these canvases of ineluctable forces of growth and decay, of the changing phenomena of the face of nature, of the unchanging natural forces that lie beneath it, of something of the mystery of the strange relation of the permanent and impermanent that baffles and fascinates us in every approach to nature. This is conveyed with intensity and no small degree of power to reveal the individual quality which gives each place its peculiar character and contributes both to visual enjoyment and æsthetic reaction in landscape painting at all times.

There is, too, more warmth in recent paintings. In general Mr. Schnakenberg's palette is restricted to cool, clear tones. He resorts to no violence of oppositions, no theatrical coups, no splashes of vivid colors to set up emotional thrills. He appears to have no ardor at all for mere chromatic eloquence. Yet his synthesis of color is harmonious. His range may be limited, but his color is so integrated in his design that his landscapes have a fine unity of texture which even a note of added color could easily destroy.

Since this artist is young and is pleased to make haste slowly in his artistic career, many people feel that his palette will grow warmer and that his interest in color will gradually increase. The artist, himself, does not think that this is his logical development, nor do I. The

choice of a palette and of subject matter indicates traits of mind and character. If there are a certain detachment and coldness in some of Mr. Schnakenberg's work, they may be due to a fund of reserve in his own nature. It is not that he lacks æsthetic emotion, but that it is not of a flamboyant variety and does not necessitate a crash of color to express it. One suspects that his preoccupation is

with form in its spatial relations and that anything that assists him to build up form is a matter of intense importance but not by any means an end in itself.

In many of his canvases of flower studies, such as *Snapdragon*, there is richness of color in the crisp spikes of gay blossoms as well as a lushness of leaf and stem that reveals the prodigality of their growth and flowering. But this is a lyrical note, a lavishness of swift and poignant beauty, that must be recorded in sensuous splendor in one emotional key. It is the quintessence of transient beauty seized in its apogee and translated by color and design into something intransient and ineffably lovely. But in a large canvas with all its intricacies of relations and its problems of organization one does not expect this lyric note.



Courtesy of E. M. Tallman

THERE IS RICH COLORING IN THE CRISP SPIKES OF "SNAPDRAGON"

In the still lifes by Mr. Schnakenberg, his absorption in form is felt as fully as in the larger paintings. But there is a further element of interest in the delightful paintings of surfaces in these still lifes. Things are round and square, soft and hard; the mullein plant's leaves are a sort of prickly velvet; the pear's cheek is waxy and the satiny crispness of the peony's leaves stimulates our tactile sense as well as our visual perception. There is a delight in these sensuous suggestions of the individual character of things as well as pleasure in their vigor of dynamic relations and the robustness of their solid forms. One longs with the child's violence of adventuring to touch and feel these surfaces, to prove whether

they feel smooth or fuzzy, deliciously cool or irritatingly rough—so real do they appear as one looks at them.

And all of these many forms and textures are incorporated in plastic designs where line, mass and color are all taken into account and the result is an harmonious synthesis of all these elements in three-dimensional composition where, however much the emphasis may be on structure, there is always the personal accent that informs it with something distinctive in character and expression and gives it vitality of its own.

The seriousness and solidity of this spatial composition are apparent in the slightest of these still lifes, however amusing their trivial objects may appear or how apparently casual their arrangement. No one of the landscapes is more bathed in air or has more depth of recession, more sense of careful breaking up of the planes of light, than these groupings of chairs and tables with their scattering of books and bibelots.

Each of these random objects stands out from the other in freedom and absolute voluminous solidity.

In his portraiture Mr. Schnakenberg reveals discipline and training in his draughtsmanship. His line is strong and expressive, yet it is not insistent but usually merges with light and color in his building up of form. In some of his portraits the line is felt to be a little hard and incisive, yet it never lacks distinction. In the placing of the figures there is a fine relation between them and the boundaries imposed by the frame, while the depth of spatial composition gives the figures a remarkable sense of vitality and unusual plastic strength.

In these portraits there is nothing over-decorative or confusing in detail. There is a concentration on the personality of the sitters which gives them an objective reality to which the color of dress or accessories lends har-

mony, but do not divert from the essential quality of the personality portrayed. There is, too, in the whole arrangement of each portrait a feeling for space-filling that often results in an actual beauty of sequences which lends much interest to the picture.

Mr. Schnakenberg's water-colors (for they cannot be omitted from even a brief consideration of his work) have something of the same austerity and detachedness of approach as his oil paintings; yet their greater fluency and warmer color give them a special character. They reveal the same absorption, the same intensity of conviction, the same power to invest realistic statement with personal expression and to lend to the most simplified selection of natural forms something of large significance.

In both mediums the artist reveals himself as realist. That is, he shows himself able to look quite directly at the world about him and find stimulus to æsthetic

emotion without any adventitious literary

associations or dramatic settings of time and place. He has also an

ability to select, simplify, and organize these observed natu-

ral forms and to translate

them through his medium

into new visions. There is

such sincerity and con-

viction also in this work

that we are made to

share, at least in some

degree, the artist's

emotion before the com-

plex of line and color,

form and light that

make up the world

about us and to ap-

preciate his sensitive

vision that perceives

the subtle relations of

all these elements in

the most ordinary ex-

periences of every-day

life in which he lives.

He perceives that

beauty and significance

are born in the kaleido-

scope of changing rela-

tions. Out of a hundred

possible combinations

one is unalterably right.

Such an artist as Mr.

Schnakenberg finds his

most absorbing subjects

among quite simple

themes, and he gives

to them distinction.



Courtesy of F. Valentine Dudensing

SIMPLICITY OF DESIGN MARKS THIS DECORATIVE PANEL, "FLORA"



All photographs courtesy of the National Museum of Naples

IN THIS FRESCO FROM PÆSTUM THE SAMNITE WARRIOR IS REPRESENTED AS LIVING IN THAT MOMENT WHEN WITH HIS COMPANIONS HE CONVEYED HOME THE SPOILS OF THE ENEMY. THE ENEMY'S COSTUME HANGS FROM THE SPEAR

ANTIQUE ITALIAN TOMB PAINTINGS

BY ALMA REED

THE LIFE OF ANCIENT PEOPLES OF ITALY IS ILLUSTRATED IN FRESCOES, FURNITURE, AND ART OBJECTS FOUND IN OLD TOMBS WHICH ARE AROUSING ARCHÆOLOGICAL INTEREST

WE owe three-quarters of the combined world collections of ancient coins, ceramics, jewelry and iridescent glass, and the major portion of the earliest frescoes, to antiquity's concept of after-life realism. The belief that the dead had need not of a tomb, but of a house—one built to satisfy both material requirements and a sense of beauty—explains why archæology has been able to reclaim from the soil the vast treasure of the museums.

The dominance of this idea in the ancient world was recently pointed out to me by Dr. Vittorio Macchioro of the Royal University of Naples, noted archæologist and authority on the history of religions. "Antiquity," according to the Italian scholar, "did not recognize any great difference between the now and the hereafter. Life was regarded as a model and guarantee of immortality, and immortality as a reflection and continuation of life. Between the two states there was death, yes, but only as an instant cataclysm, after which life recovered all that pertained to it,—air, food, wealth, beauty,—more bounteously than in actual life, but not diverse

in kind. The voices of the East and the West joined in an affirmation of life, a negation of death. The mausoleum of the Pharaohs, rising giant-like on the desert, and the most humble cottage-tomb of a Sicilian necropolis, were monuments to the profession of a single faith, which is explained by this declaration: 'Death does not exist! Only life is real!'

In the light of such an attempt to vest death with the habiliment of life, to nullify and stifle it under the weight of an endless existence, it is easy to understand how the abodes of the departed became equally important with those of the living. Death's victim might lie cold and still, but only for a moment. Immediately after, he would begin to eat, to dance, to make merry with old friends, Virgil, expressing the general belief, describes a scene in the Elysian Fields where "rival athletes train their practised limbs and feats of strength compare" while others, "tread the measured dance and join the song's sweet strain." Plato pictures a highly developed social scheme beyond the grave. The happy shades banquet, play the lyre, and engage in debate.



THE LOST TOMBS OF CANOSA ARE UNSURPASSED FOR ELEGANCE OF CONSTRUCTION AND EQUIPMENT AND FOR THEIR SIMILARITY TO THE APULIAN DWELLINGS OF THE EARLY PART OF THE THIRD CENTURY B.C. THEY FOLLOW THE PLAN OF HOUSES WITH REMARKABLE ACCURACY OF DETAIL. THE FACADES RESEMBLE THOSE OF MANY OF THE BUILDINGS TO BE SEEN IN POMPEII TODAY. THEY WERE HEWN OUT OF SOLID ROCK. THE HYPOGEUM WAS TRAVERSED BY A SUBTERRANEAN STREET, ON EITHER SIDE OF WHICH THE INDIVIDUAL SEPULCHRES FOLLOWED ONE ANOTHER LIKE SO MANY PRIVATE DWELLINGS. THESE DRAWINGS, FROM THE ARCHIVES OF THE NATIONAL MUSEUM OF NAPLES, WERE MADE IN 1854



HALF-COLUMN PILASTERS FLANKED THE ENTRANCE OF THE TOMB, OPENING UPON A SPACIOUS ROOM. HERE, THE DEAD, DRESSED IN ARMOR OR BEJEWELLED ROBES, LAY ON A COUCH AS THOUGH IN HIS OR HER OWN SLEEPING-CHAMBER. THE INDIVIDUAL SEPULCHRES FOLLOWED ONE ANOTHER LIKE SO MANY PRIVATE DWELLINGS. THE SAME EXTERIOR DESIGN WAS REPEATED IN ALL OF THEM. ITS PRINCIPAL FEATURE BEING A DOORWAY THAT NARROWED TOWARDS THE TOP

In the Greek colonies of Southern and Central Italy, where mystery religions and oracular cults (laying claims to spirit communication and observing elaborate burial rituals) gained wide influence, tombs frequently followed the plan of houses with remarkable accuracy of detail. Unsurpassed for elegance of construction and equipment and for their similarity to the Apulian dwellings of the early part of the third century B.C., are, or rather were, the Lost Tombs of Canosa.

For there are no visible remains of the most marvellous of all the house-tombs of Magna Græcia. The only tangible proof of their existence is in the enormous

type of interior decoration. The beams of the polished ceilings were profusely sculptured and the walls adorned in the fashion of the period with engaged Ionic columns and paintings. The fresco pattern consisted usually of white squares embellished with the figures of sirens, or other mythological birds on a red background. Each tomb contained two, and sometimes three, connecting rooms.

Canosa aroused archæological interest at the beginning of the nineteenth century, when certain of its tombs yielded a quantity of rare ceramics, notably the celebrated Canosine vases of the Monaco collection and



THE PÆSTUM FRESCOS REVEAL ONE OF THE RARE INSTANCES WHERE FIGURES OF SAMNITE OR OTHER LOCAL WARRIORS OCCUR IN THE MURAL OR VASE PAINTING OF MAGNA GRÆCIA. THIS ONE SHOWS SAMNITE WARRIORS

red-figured vases, which show the full flowering of the ornate Apulian style (about 350 B.C.), and other precious funereal objects uncovered at the time of excavation and removed to the Naples Museum. The loss to archæology is due to an almost strange vanishing from the face of the earth, rather than to the ravages of time or the elements.

The facades of Canosa's Lost Tombs resembled those of many of the buildings to be seen today at Pompeii. Hewn out of the solid rock, the hypogeum was traversed by a subterranean street, on either side of which the individual sepulchres followed one another like so many private dwellings. The same exterior design was repeated in all of the sepulchres, its principal feature being a doorway that narrowed towards the top after the manner of Egypt and archaic Greece. Half-column pilasters, with Ionic polygonal fluting, flanked the entrance which opened upon a spacious room. Here, the dead, dressed in armor or in be-jewelled robes, lay on a couch as though in his or her own sleeping-chamber. The illusion was heightened by the ordinary dwelling

later, the no less famous Darius and Patroclus vases of the Naples Museum. These discoveries inspired the Bourbon King, Charles III, to send his architect, Carlos Bonucci, to conduct new excavations and to supervise the restoration of some of the tombs which had suffered from the vandalism of the looter. Bonucci worked intermittently between 1853 and 1858. Detailed reports to his royal patron on some of his important discoveries are extant. But operations seem to have ceased abruptly at a promising point. The reason undoubtedly, was the cry of dolor that swept Italy, a cry destined to sound the dirge of Bourbon rule and the pæan of the United Kingdom.

To this political upheaval, perhaps, may be traced also the disappearance of Bonucci's maps and papers relative to the Lost Tombs. Over a period of several years, Dr. Macchioro has been vainly ransacking the archives of the state of Naples and of the National Museum for these invaluable documents. Recently, however, he has succeeded in bringing to light a ground-plan of the hypogeum made by the Bourbon architect

and sketches of the hypogeum itself from the pen of a British traveler who visited Canosa at the time of Bonnuci's explorations.

For a half century the Lost Tombs were neglected by archæology, but in 1910, Dr. Macchioro's *Chronology of Canosine Vases*, re-directed scientific attention to Canosa which marks the site of ancient Canusium, one of the chief Apulian emporia near the Adriatic shores in the remote Daunian or Pelasgian era. Since the appearance of his monograph, various attempts have been made to locate the Lost Tombs. But to the present, they have eluded the excavator's spade as completely as though the earth had opened and closed again, after giving protection to their poor remnants in some deep, inner sanctuary beyond the reach of man's further desecration.

Ruvo, the site of Rubi, on the Via Trajana, is another Apulian town to bear witness to a faith that enlisted the best in architecture, sculpture, painting and ceramics for the house-modeled sepulchre. The tombs of Ruvo have supplied a number of the most noted vases produced on Italian soil. Central Apulia enjoyed freedom from the dominion of Rome to a much later date than the north, the coins of Ruvo proving that it was confederated with Bari until the second century B.C. Although torn by the Samnite wars Ruvo was, for this reason, able to preserve the elements of the indigenous Apulian art to which Canosa gave the highest expression long after the impulse to native creation had been checked in the latter city by the Roman yoke.

Lecce, close to what was once the Southern Apulian Lupiæ, also surrounded its noble dead with fitting magnificence, as is shown by the fine bas-relief frieze and panels that remain *in situ* or have been removed to the

Naples Museum. But the desire to impart the atmosphere of the home to the place of death was realized with more or less faithfulness and splendor throughout the length and breadth of Magna Græcia. In Lucania and Campania there are scores of dignified examples of the house-tomb and in these provinces especially we find Etruscan and Samnite vying with the Italiote, or

Greek element of the population, in developing its most coherent form.

The aspect of permanency of the worldly status, so vital a phase of the ancient concept of the hereafter, accounts for the immense amount of material of intrinsic and art value that has come down to us. The social condition was regarded as unchangeable. A king in life, a king in death. A peasant remained a peasant throughout eternity. Only the most beautiful or costly were worthy of earthly distinction, and no less worthy of it after death. A tomb was planned in accordance with the possessor's rank, even though the grandeur were that of the royal palace or of the rich man's mansion. The belief in an enduring personality determined the quality and type of tomb-furnishing and decoration, since its contents were intimately



VASE FOUND IN A TOMB IN THE APULIAN TOWN OF RUVA

ly attached to the activities and tastes of the deceased.

Under the inspiration of after-life realism, no art flourished more luxuriantly, perhaps, than fresco painting. And obviously, fresco owes its chief survival to the sealed or buried tomb except where under similar conditions it was preserved by the ashes of Pompeii.

An outstanding specimen of Apulian *fresco buono* is the so-called *Danza Rituale* from a tomb of Ruvo. One of the gems of the unrivalled fresco collection of the Naples Museum this painting, shown with this article, is remarkable for richness and harmony of coloring, as

well as for the fascination of its subject. It depicts a long line of veiled women with joined hands, their graceful bodies swaying in the rhythmic movements of a dance, probably of funereal meaning. A group of ancient Lucanian tomb frescoes in the Naples Museum represents local Samnite warriors, marching and on horseback, as they convey homeward the arms and clothing of their vanquished enemy. These frescoes were taken from Pæstum, the Greek Poisodonia, which Herodotus describes as a religious and cultural center as early as 540 B.C. The city's street of tombs, outside the north gate, is excavated for about three hundred yards. Weapons, pottery, jewelry and glass of exceptional merit, and several other very interesting frescoes have been reclaimed from its mausoleums.

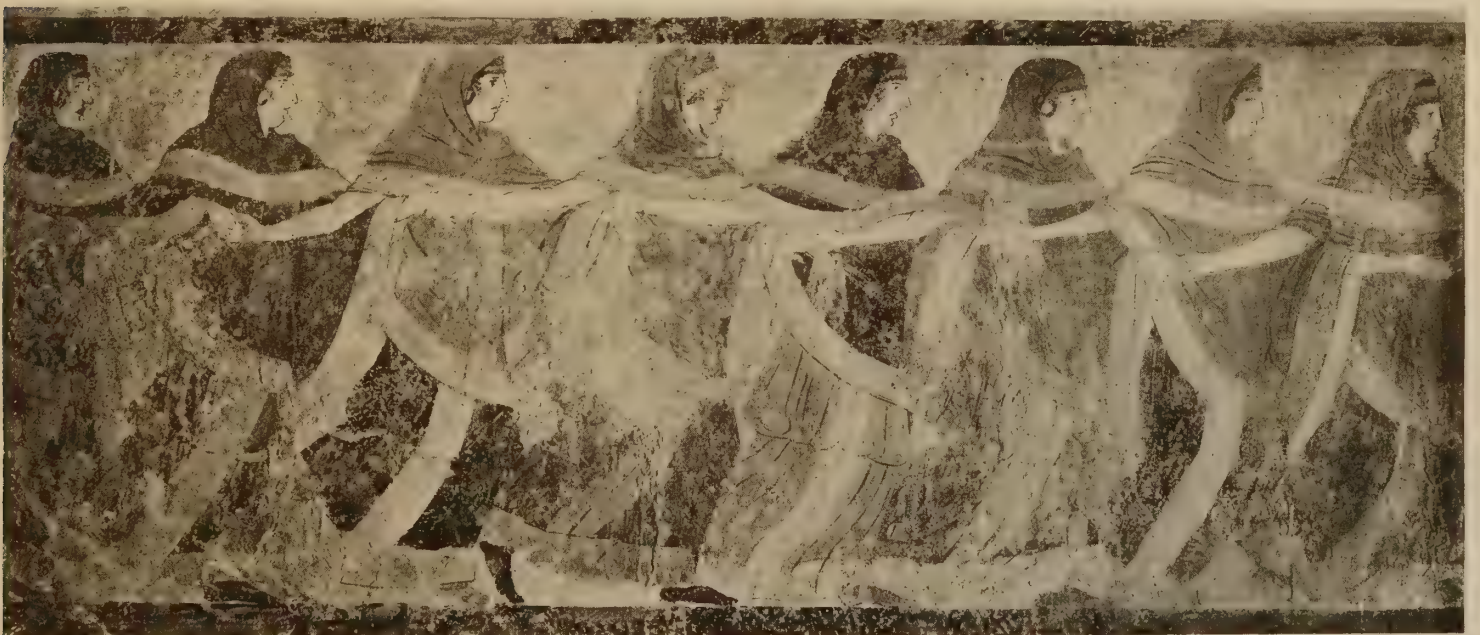
The Pæstum frescoes reveal one of the rare instances where figures of Samnite or other local warriors occur in the mural or vase painting of Magna Græcia. Their appearance, however, on a few Apulian and Lucanian vases, has suggested to some investigators the theory that figured vase painting, in the Greek sense, was an indigenous as well as an Italiote art. But Dr. Macchioro in his *Chronology of Canosine Vases* sees nothing in this fact to support an advanced local ceramography since examples are scarce and the occasional glorification of native military prowess might conceivably be attributed to Italiote artists.

Both the *Danza Rituale* and *Samnite Warrior* frescoes are eloquent of antiquity's aim to give the impression of action and sound by reproducing in the tombs scenes from vigorous and joyous pursuits. Surely this concept can offer to the æsthete no vast sea of serenity in which to plunge the complexities of modern life. In a realism that insists upon permanency of state and condition, there is a desperate vacuity that art is powerless to fill.

Again, according to Dr. Macchioro: "An existence that continues forever in its earthly grooves, helpless to evolve to higher planes of being or to sink into the rest of oblivion, is repellent to the modern consciousness. These dead that sleep in their sculptured palaces, surrounded by all their treasure, are in effect, like King Midas, dying of hunger amid heaps of gold."

There is something of an anomaly in the fact that the ancient civilizations, in which the individual counted for so little, so emphasized the individual in the art that came into being for a mortuary use. While today, after long centuries in which the individual has become of increasing importance and consideration, the art that comes under the term "mortuary" is practically negligible. We are often called a highly materialistic people, but there has been at least this change, that materialistic possessions are seen to belong to this world rather than to the next and it would be unheard-of for a sane person today to prepare a tomb in the manner of the Lost Tombs of Canosa, the trophy laden chambers of an Egyptian king, or the equally well provided final dwelling of a Chinese emperor.

While today we are grateful that the people of the past concerned themselves so persistently and so intensively with objects of beauty for the tomb (for it has preserved so much of beauty, and consequently brought the creators of it close to us as no records of another sort could possibly have done), we can nevertheless point to that day in which the trappings of the tomb no longer accompanied the dead on his last journey as the beginning of the modern era. It is not Christianity alone that has accomplished this, although it has been a force which caused it in the western hemisphere. There has been a complete change in viewpoint and art is serving quite different ends, concerned with life rather than death.



AN OUTSTANDING SPECIMEN OF APULIAN FRESQUES IS THE SO-CALLED "DANZA RITUALE" FROM A TOMB OF RUVO. IT DEPICTS A LONG LINE OF VEILED WOMEN DANCING WITH JOINED HANDS AND IS REMARKABLE FOR ITS HARMONY OF COLORING



Courtesy of Kennedy and Company

THE STIR AND THRILL OF THE WINNING OF THE WEST VIBRATES IN THIS PRINT CALLED "THE PURSUIT" BY A. T. TAIT

CURRIER AND IVES LITHOGRAPHS

BY JOHN WALKER HARRINGTON

AT THIS TIME THERE IS UNUSUAL INTEREST IN THE WESTERN AND CALIFORNIA PRINTS MADE BY THIS FIRM DURING SEVENTY YEARS OF ENORMOUS PRODUCTION

PRECIOUS in the sight of the connoisseur of to-day are America's early prints from the stone. They record the scenes, manners and customs of this country before the coming of the camera and the lens. The grained surfaces from which they were drawn have long since gone to lithic limbo, but many a relic of a great craft remains to rejoice the heart of the amateur.

Any collection of native lithographs of the last century would be incomplete without examples of the work of Messrs. Currier and Ives, the earlier ones being signed N. Currier and the late group bearing the firm title. Several generations have seen these imprints as numerous as the famed leaves of Vallombrosa, for the output of that house was enormous. A book by William A. Weaver, issued last year, gives more than three thousand titles; but this list, formidable as it is, is incomplete. It, after all, is largely made up of records of

a few public auction sales, and the catalogue appended gives the prices brought by about eleven hundred examples.

These busy lithographers, who had no competition of photo-engraving and rotogravure to meet, produced everything from wedding certificates, wall mottoes, sentimental subjects to go with what-nots, wax flowers and marble centre tables, to lithographs which are works of art in the highest sense and comparable with the lithographs of Daumier, monotypes of the present day, and ranked with good etchings in their subtle charm.

For more than seventy years their presses labored, producing scantily up to 1845, and then becoming veritable mills in their output. One may have some kind of a Currier or Ives impression—a certificate, perhaps, with a pair of hands lovingly clasped—for five dollars,

and so through a long range up to the top price of eight hundred dollars paid for that simple and appealing idyll of country life, *Home To Thanksgiving*. At this time there is an unusual interest in the Western and California prints, many of which are of exceptional quality, but there are other gems from the stone which are on a parity with these, such as the hunting and the sporting scenes, the picture of the old clipper ships; and those glimpses of the New York of the suave seventies.

Everybody knows of Currier and Ives, but until

for ten or fifteen years. Benjamin West had experimented with the "greasy crayon" on stone in 1801, and French and German artists later produced some lithographs which were intended for special proofs.

Bass Otis, a pupil of Gilbert Stuart, had printed two landscapes in lithograph about 1820, which are to this day held up as horrible examples. Rembrandt Peale, when the last century was young, gave to the world an excellent lithographic copy of one of his portraits of General Washington and several artists of the



Courtesy of Max Williams

THE COURIERS OF CURRIER AND IVES MADE THEIR WAY TO THE PACIFIC COAST TO SKETCH FOR US
THE BRIDAL VEIL FALL AND OTHER WONDERS OF NATURE FOUND IN THE BEAUTIFUL YOSEMITE VALLEY

lately few have gone into the details of their lives as persons. They were men of talent and boundless energy to have exerted so great an influence on the arts of illustration without leaving their dingy workrooms in narrowest Nassau Street. Currier was the stronger personality of the two, judging from glimpses we gain of his intimacies and friendships. He was visited often at his places of business by Horace Greeley, and one of the prints shows this modern Horace at his Sabine farm at Chappaqua. Henry Ward Beecher was also a frequent visitor.

When Nathaniel Currier began his long and varied career in Boston at the age of fourteen, about 1827, lithography was as novel as is the latest flourish of engraving today. Although Aloys Senefelder, impecunious Bavarian author and playwright, had invented the art in 1796, it was not perfected for large output

period, such as Sully and Doughty, followed with prints of their own. The trend then was toward putting lithography on the same plane with steel or copper engraving.

Currier, at nineteen, went to New York City in 1831, and after a year or so in an unprofitable partnership, established himself on his own as a lithographer, when he was barely of age. He announced his slogan, which rang out for many a year "Colored engravings for the people." His first shop probably was in Nassau Street. In 1832, however, he took rooms at No. 1 Wall Street at a very modest rental. To the amateur of to-day the exact spot where he was may be important, for many of the impressions have no date or are minus numbers. In any such circumstances the approximate date can be supplied, for seldom if ever is the address omitted.

Thus, making use of the indefatigable labors of



Courtesy of Max Williams

WHEN SALT LAKE CITY WAS IN THE MAKING REPRESENTATIVES OF CURRIER AND IVES WERE THERE, SKETCHING THE STRAGGLING TOWN WHICH APPEARS IN THE FOREGROUND AND THE WATERS AND SKY BEYOND



Courtesy of Kennedy and Company

A DASH OF BRILLIANCY AND A BREADTH OF TREATMENT WITH ACCURACY OF DETAIL PLACE LITHOGRAPHS OF AMERICAN HUNTING SCENES, SUCH AS THIS, "AN EARLY START," IN THE FIRST RANKS OF PICTORIAL ART



Courtesy of Kennedy and Company

OUTDOOR LIFE OF THE EAST, ESPECIALLY IN THE ADIRONDACKS, IS A FAVORITE SUBJECT IN LITHOGRAPHS. ROBUST TECHNIQUE AND SCENIC BEAUTY CHARACTERIZE THIS ONE OF "THE HUNTER'S SHANTY"



Courtesy of Max Williams

SOME OF THE FIRST EXAMPLES OF LITHOGRAPHS ARE THOSE WHICH DEPICT THE GREAT WEST. THIS ONE SHOWS THE WASHINGTON COLUMNS IN THE YOSEMITE VALLEY WHICH FURNISHED SO MANY SCENIC PRINTS

Frank Weitenkampf, curator of prints at the New York Public Library, as a guide, the age of an undated Currier or Currier and Ives print can be estimated by consulting the chronology by habitat given below:

1832-36	No. 1 Wall Street
1836-37	148 Nassau Street
1838-72	152 Nassau Street (also numbered No. 2 Spruce Street)
1873-77	125 Nassau Street
1878-84	115 Nassau Street
1885-94	115 Nassau Street and 33 Spruce Street
1895-96	108 Fulton Street
1897-1901	33 Spruce Street

In 1850, Mr. Currier took into partnership James Merritt Ives, but the name of Currier and Ives did not appear, apparently, on the output of the firm until May 6, 1857. Currier retired in 1880, and his son and Ives carried on for many years. The output of the house in the nineties was scattering and unimportant, and in 1901 the firm went into liquidation.

For the American amateur the Ives and Currier and Ives lithographs from the early thirties up to 1878 have an unusual appeal, as they represent the flowering time of the art. Most of those were in great demand even before there were illustrated weeklies, such as Harper's and Leslie's and they were for years better than the crude woodcuts with which these periodicals were illustrated.

Currier and his partner were skilled in their craft and, as they had trained experts about them, they were art publishers as well as limners of the news. Among their skilled artisans was Louis Maurer, whose name is often signed to prints. Maurer was an artist on his own account, as well as having wonderful facility in drawing on the stone in reverse for reproduction.

So well done were the important Currier and Ives lithographs up to the seventies, when photo-engraving came to the fore, that many noted artists, such as George Inness and Charles Parsons, were glad to see their works interpreted through them to the public.

The great hold which Nathaniel Ives had on his day and generation was his sense of timeliness. He was a born news gatherer, working on the stone rather than with the mobile type. He knew the journalists of his time, and certainly had the same insight as had the first James Gordon Bennett, whom evidently he knew, although not intimately. When the great fire swept lower New York City in 1835, driving the New York Herald from its home, that journal produced a map of the devastated region and felicitated itself on this graphic achievement. Four days after the fire, indeed before its embers were cold, an elaborate lithograph of the scene was issued by "N. Ives, No. 1 Wall Street," and sold in the streets in rivalry with the newspapers.

Valuable as are so many of the Ives and Currier

prints on account of their skillful composition and the mellowed beauty of their tone, they were all inspired by a reportorial instinct which reproduced every detail of architecture, even the signs on shops, and every nuance of the caprices of costume with the fidelity of a fashion-plate. And yet accurate, trustworthy and faithful as they all were, many of them have a dash of brilliancy and a breadth of treatment which place them in the first ranks of pictorial art. Some of the first examples from the swarm of imprints are those which depict the Great West, as it was then called—that West now vanishing before the advance of man-made inventions. Teeming cities have taken the places of outposts, where trappers and buffalo hunters once foregathered; desperadoes, with derringers are no more; the gold digger has given way to the electrolytic plant, and the bad men are elbowed out of the picture by the chapped and booted heroes of the cinema.

The Gold Rush to California, and later the making of the roads for the Iron Horse over trackless prairies and through the Rockies to the Pacific, gave new inspiration to Currier and Ives and the able craftsmen they gathered about them. The partners arranged to reproduce the work of able artists who went into the wilds to portray the stirring scenes attending the creation of a new realm.

On many of the finer and larger lithographs appears the name A. T. Tait—Arthur Fitzwilliam Tait, N. A. Tait born near Liverpool, England, in 1819, came to this country in 1850 as an artist of rare technique and much experience. He had studied at the Royal Institution at Manchester, but in the main was self taught. Tait also was a thorough sportsman. He spent several summers in the Adirondacks, painting action pictures of animal life. The merit of his work soon attracted wide attention, for in 1853 he was elected an Associate of the National Academy of Design, and five years later became an Academician. Tait was at the height of his vigor when he painted his epics of the Great West. As is true with most Englishmen, he was thrilled by the novel experiences through which he passed. On some of his most important pictures he was associated with William Hart, N. A., also as much at home with the rifle as with the brush. Often Tait depicted the figures for action and Hart the landscape in the same canvas.

That robust technique which distinguished the work of Tait and Hart in their pictures of the outdoor life of the East, especially in the Adirondacks, characterizes the Western prints throughout. Most of these seem to be from canvases which Tait painted without the aid of a collaborator, for, although he preferred showing action, he also had quick perceptions for scenic beauty. In the prints of Western period—beginning about 1850 and running into the late seventies—the name of the younger of the partners, Ives, is often signed as the



Courtesy of Kennedy and Company

IN THE COLLECTION OF LITHOGRAPHS BY A. T. TAIT, "LIFE ON THE PRAIRIE" SHOWS TO US OF THIS CENTURY THE TRIALS AND HAZARDS WHICH THE ADVENTUROUS SOULS UNDERWENT IN THE CONQUEST OF THE WESTERN PLAINS

lithographer—in addition to the firm name—not as publisher, but as the artist who copied the design on the stone.

The stir and thrill of the winning of the West vibrates in every line of these prints. Take, for example, Tait's *The Pursuit* where a white man and redskin are at grips with death. One cannot but sense the clear air of the open spaces of the Western plains. In a recent exhibition of Currier and Ives lithographs, held in the Kennedy Gallery in New York, were important impressions which had the effect of the best of landscape canvases in art plus a subtle quality all their own. In this collection also *The Last Shot*, the vivid action picture, also by Tait, shows a plainsman and Indian in a deadly encounter. *Prairie Fires*, which depicts Western settlers fighting flame with flame, thrills with action and leaps with the crimson flashes of an elemental force. *Life on the Prairie* shows to us of this century the trials and the hazards which the adventurous souls underwent in the conquest of that vast region beyond the Mississippi.

A favorite print of collectors is *Across the Continent* with its sub-title quotation of the good British bishop, "Westward the Course of Empire Wends Its Way." How different it is from one of those pictures of the grandiose school which, in stiff allegory, show an

empire on its westward wending. In this work lithographed by Ives, after a drawing by F. F. Palmer, appear the railroad with its serpent-like train, the trading-posts and the school-houses and the log cabins and, far in the distance, the huts and wigwams and all the symbols of an untamed land.

What the pioneer of the hard won West had to endure is depicted in another lithograph made from a sketch by Mrs. Palmer, who accompanied her husband in his exploring with sketch book and rifle. The log cabin, the primitive cooking arrangements, the hunters bringing in the game are all represented with photographic detail, and yet who can miss the spirit which has heralded the breath of a new and vigorous life into every line!

When Salt Lake City was in the making the couriers of Currier and Ives were there, sketching with practiced hand the straggling town, which appears in the foreground, and the limpid waters beyond, reflecting the blue of the western sky.

They made their way toward the Pacific, too, to show us the Bridal Veil of the Yosemite and the brilliant coloring of Mariposa. On the golden coast they depicted the placer miners at work with pan and spouting stream, seeking the aureate spicules which founded the fortunes of so many, making them millionaires overnight.

To those of the West that is, certainly these glimpses of the West that was have a message which holds the soul in thrall. They appeal, as much, too, to the East, for it was for those who dwelt on the Atlantic seaboard, that these prints were made and doubtless they caused many a son of adventure to pack up his earthly belongings and take the long, dry trails toward the sunset gates.

Whether these old prints celebrate the conquest of the unknown, or reveal the appearance and the settings of communities well-established; whether they show Central Park lakes filled with muffled and hoop-skirted skaters; or whether they depict the Chicago of the fire and the new city which rose from the ashes of the old, they are indeed like tablets aglow with the warm and golden letters.

The collecting of the works of the Messrs. Currier and Ives is in itself aiding history, for doubtless there are hundreds yet to be brought to light which have escaped the eyes of catalogue makers and students of the past. To possess even one of the less important prints gives zest and interest, while to own one of the first rank is to be in touch with American traditions and the development of a noble art.

The steadily growing revival of interest in these color prints is only another evidence of the increase of the development of a truly native feeling for the best that there is in all American phases of art. One crystallization

of this spirit, and unquestionably the handsomest and most complete in the United States, is the American Wing of the Metropolitan Museum of Art, earlier developments of this being found in the colonial museums scattered along the Eastern seaboard with Mount Vernon as the purest and finest of its type.

No one who has reached the middle years and who follows the history of art and crafts development with attention can but fail to remark the somewhat humorous aspect of this return to popularity of art and household objects of native origin that in his or her youth were either regarded tolerantly as "family relics" or, more frequently, with frank contempt as being "old-fashioned." Those were evil years for our native art when such opinions prevailed among the younger generation.

Now the pendulum has swung back in the direction that marks the only true basis on which American art can thrive soundly and successfully in the United States. When amateur collectors in the West vie in the market with their confreres in the East for these particular lithographs; when furniture of domestic make from the earliest colonial times to the decline of its best period in the first half of the last century grows more and more in demand; when early American portraiture has, at last, come into its own among the art amateur—then we may feel that native American art is really meaning something in our artistic, social and economic life.



Courtesy of Max Williams

IN THIS WORK, "THE GREAT WEST," LITHOGRAPHED BY IVES AFTER A DRAWING BY F. F. PALMER, APPEAR THE RAILROAD WITH ITS SERPENTINE TRAIN, TRADING-POSTS, LOG CABINS, WIGWAMS—SYMBOLS OF AN UNTAMED LAND

LUSTREWARE OF THE NINETEENTH CENTURY

BY CHARLES HYDE-JOCELIN

FEW BRANCHES OF THE ARTS ENJOYED AS SHORT A VOGUE AS THE LUSTROUS POTTERY OF THE LAST CENTURY. COLLECTORS NOW PRESERVE SPECIMENS AS REPRESENTATIVE OF AN IMPORTANT PERIOD IN THE HISTORY OF CERAMICS

AS the brilliancy which daily lights the universe passes from East to West, so has the light of Art through the ages blazed a path from the cataracts of the Nile and the deserts of Africa to the Occidental world. Spain, under the dominion of an Eastern race, acquired one of the earliest forms of fictile decoration, and although many regard lustrous ceramics as a production of England the so-called discovery of the late eighteenth century was a revival of that style made in Spain five centuries before and known as Hispano-Moresque. It was this Spanish ware that found its way to various parts of Europe and long ere it was produced in England it appeared in Italy copied from the designs of Eastern artists. Works by Georgio Andreoli, who was celebrated for his wonderful ruby lustres, are still extant, the authentic examples being signed and dated by this artist from 1519 to 1537.

Of the more modern history of lustre there is little or no record, but no doubt exists that it was re-discovered in England about 1750. Shaw, the historian, gives credit to Hancock as the first actual maker in that country. Several years later Wedgwood began to experiment with the application of metallic oxides on earthenware, but it was not before early in the following century that specimens similar to those of the Harwood collection appeared in any quantity. This collection, which has recently been brought to America, is probably one of the most representative of this old ware, including as it does some superb examples of silver resist.

Early makers met with considerable difficulty in obtaining a supply of suitable clay and, even when this was secured, trouble was experienced for some time owing to their inability to evolve a means of satisfac-

torily comminuting it. Further each potter would zealously guard any discovery he might make, thus preventing the craft benefiting from the collective advantages of the knowledge gained by the individuals.

Wedgwood probably achieved greater results from

his experiments than any other potter, for he succeeded in reproducing ruby tints similar to those of Andreoli. Unfortunately neither this nor the plum lustre proved durable and to-day, even in the best preserved pieces of these types, the colors are considerably dimmed, their pristine beauty having become faded possibly by some action of the clay upon the basic pigments of the colors which were used.

While connoisseurs regard the pieces made experimentally by Wedgwood, Enoch Wood and other pioneers as the rarest examples, they realize that

owing to the late date of the perfection of the art in England pieces as recent as 1840 are both interesting and difficult to procure. In fact, with lustreware, the term "old" cannot be used in the same sense with which it is applied to examples of other ceramics, since the majority of lustre now found is after 1800.

Even the determination of the date of an example is difficult, for very few bear the mark of the maker and because the Staffordshire potter was a copyist, the form of decoration is of no assistance in this regard. Occasionally Enoch Wood would impress a piece with the well-known Staffordshire cross; but it is chiefly from the design that the collector is able to decide the period. The lustreware made by Wedgwood differs in texture of clay. It displays finer characteristics than are evident in any other English lustre pottery, some of the examples with the beautiful ruby sheen being comparable in design to those of the Gubbio epoch.



All photographs courtesy of Max Williams

FIVE-BUD VASES FROM THE LEEDS FACTORY ARE RARE

That group, which composes the Wedgwood school, includes Mayer and Enoch Wood and is distinguishable by the use of classic reliefs covered with lustre on the finer Staffordshire clay bodies. Usually the specimens by these makers are glazed inside and out, while frequently on the earlier works of Wedgwood a distinct mottled appearance is evident: in fact many of the beautiful effects which he obtained were doubtless accidental as were so many of the rare colorings of the old potters.

Those brilliant gold lustre examples, bearing the ivory white ornaments in relief, are typical of the Wilson Staffordshire school and were first made by Wilson of Hanley by applying a gold lustre to a clay of chalky character. The same potter perfected the bronzed pur-

sionally the decoration was applied by means of a stencil, but specimens which bear finely stenciled designs are seldom met with. The pattern, though accurate in outline, revealed a decided unevenness at the edges.

Much splendid lustre was made at the Swansea factory. The clay, in addition to being harder than that of any other pottery, exhibited a much warmer brown which had the effect of giving a particularly fine brilliancy to the glaze. It was the Swansea artists who successfully introduced the decorative band to necks of jugs, the red and green designs being added to a pale blue ground incised with lustrous lines. One of the best known ornaments of Swansea was the strawberry pattern. Pieces bearing this pattern and other important



SILVER RESIST SYMBOLIZES DELICATE DECORATION AND MANY BEAUTIFUL EFFECTS ARE ATTAINED. THE LEAVES AND BIRD PATTERNS ON THE JUGS ARE MOST FREQUENTLY FOUND. PANELS ARE USED IN THE CENTER COMPORT

ple glaze and, although examples are rare, he doubtless successfully developed a gold resist while many of his silver figures remain unsurpassed both for modeling and splendor of the glaze.

Silver resist was probably the first form of lustre produced by the Staffordshire potters, one specimen dated 1791 having been sold at Christie's some twenty years ago. This particular jug was decorated with birds and flowers and like all examples of this fascinating ware was typical of the ingenuity displayed in evolving this form of decoration. Actually this was attained by painting the design with glycerine or treacle on the colored body of the clay, after which the metallic solution was applied to the whole article. After the solution was partially dry the piece was washed, and in this way the glycerine or treacle washed off, leaving the pattern exposed while the solution resisted the water. Occa-

examples of old Swansea about 1814-1817 may usually be identified by the mark of the noted artist Dillwyn. This celebrated factory also made the lustreware known as Cottage Swansea, which is more often of the vertical or horizontal ribbing designs. These frequently bear a black transfer panel, which is at times tinted by hand, and to-day these pieces are still found in Old-World cottages and are highly prized.

Some lustre bears the imprint of a small ring on the bottom and, while it is not generally known, it is fairly safe to assume that these were made at the Old Leeds factory as were many of those beautifully designed silver lustre goblets. Some of the large pieces were embellished with farm and hunting scenes in high relief. Other early pottery from Leeds exhibits considerable Chinese influence, a style at one time adopted by all the English makers of lustrous pottery. When the



THE TWO-HANDLED GOBLET RECEIVES ITS CHARM FROM A LILAC RESIST BAND; THE SECOND HAS RAISED COLORED FLORAL DESIGN ON PALE BLUE. THE JUG AND TEAPOT ARE COPPER WITH APPLIED ROSE SPRIG ON AN ORANGE BAND

Chinese vogue passed, however, the panel views in transfer work came into favor and this is apparent on many of the tea-sets. Another form of decoration, which enjoyed much popularity, was the reproduction of Morland hunting scenes, and it has been suggested that this is a means of determining the date of an example, this artist's pictures having been copied prior to his death in 1804. At the same time it is well to recall that Morland scenes were used as panels for many years after his decease.

Among the rarer types of resist is, of course, the lilac and for this reason it is the more sought for as an addition to a collection. Beautiful as this color undoubtedly is the bird styles in gold and silver represent some of the finest work of the old potters. A few fortunate collectors number among their specimens one of those old Leeds jugs, decorated with exquisitely traced leaves and branches. The five-bud vases of the same make are equally rare.

Although the ribbed tea-sets which are fully lustred are most beautifully modeled and glazed, they lack the

charm of those boat-shaped designs which bear delicate lustre lines and transfer views. It is a curious fact that silver lustreware retained its popularity long after the invention of silver-plating in 1838. Actually it was from 1840 to 1860 that this pottery appeared in the form of cake baskets and vases, although few private collections include examples of these larger pieces.

Apparently no lustre was produced in America, albeit many of the English pieces bear evidence of having been made for this market. Probably the most notable of these was the Cornwallis jug on one side of which is a picture of Lafayette, surmounted by a laurel wreath and supported by the figures of Victory and Fame. On the reverse panel is a representation of the surrender with the words, "Cornwallis resigning his sword at Yorktown, October 17-1781"; nor can we but admire the diplomacy of the old artist who thus took the sting from the word "surrender."

This old ware, while typical of the more simple forms of decorative ceramics, is also represented by beautifully modeled classical figures from the potteries of



LUSTRE FRAMES A CRUDELY DRAWN PICTORIAL PANEL ON THE GRACE DARLING JUG. CLASSIC RELIEFS ARE INTRODUCED ON THE CENTER SPECIMEN. THE MOTTLED MARBLEIZED EXAMPLE IS TYPICAL OF EARLY WEDGWOOD PRODUCTIONS

Bow, Chelsea, and Derby. The most noted makers of these, however, were Wood and the firm of Wedgwood and Bentley. The celebrated figure of a mounted hussar, in the British Museum, is attributed to Wilson, and is the most ambitious example of lustre statuary in existence so far as anyone knows.

The first fully silver lusted figures, however, may safely be attributed to Enoch Wood, who established himself at Burslem about 1783. The Wood family, who were prominent landowners in Staffordshire, started a pottery in that town some forty years earlier. Unlike many of the potters of this period, who were disposed to emulate the famous Josiah Wedgwood, the members of the Wood family were the originators of a style for which they became celebrated and which assisted in placing the works of the English potteries on a higher level of excellence.

Among the later makers of lustre figures of the middle nineteenth century, Ralph Salt of Hanley probably produced the more delicately designed examples and these are of interest as representing the art shortly before it lost its former vogue. While like those of so many other makers, Salt's works are unmarked, the designs of his figures are of superior quality, distinct from those Staffordshire pieces of this time, which are both irregular in form and carelessly glazed. In fact during the earlier Victorian era much lustre which was produced at these potteries was known as seconds and was sold by peddlers in remote country districts for a few pence, or was used at provincial fairs as prizes in shooting and bowling contests. For this reason it is always wise to thoroughly examine specimens before one purchases them in order

to detect any defects in the body or the glazing. This particularly applies to the copper lustre.

In specimens of the copper lustre the shades of the glaze are exceedingly numerous, ranging from an almost gold tint to a rich red and where an example exhibits the lighter shades the beauty of the piece is greatly enhanced. In some instances the very early examples display merely a dead brown surface, but these are reminiscent of the experimental stages of the art. At the same time those beautiful tints, which we know as gold, are likewise a solution of copper which, owing to the property of the clay body to which this was applied, assumed a reddish yellow color after firing. This must not be confused with the gilding on porcelain which is, of course, pure gold leaf. Possibly the copper lustre produced by Wedgwood displays a greater depth of color than those of other makers, the teapots of this glaze, made at Etruria, representing some of the finest examples. These are, however, only infrequently found for, owing to the popularity of the silver, few of the copper were produced. Those copper lustre jugs decorated with brilliant yellow bands and floral patterns, made at Longton by Thomas Barlow, also represent the beauty which was attained in this metallic glaze and, like the works of the Wedgwood factory, those of Barlow are among the few pieces which bear any mark, the lustre of Longton being impressed with the letter B.

Those old vessels known as puzzle jugs, which represented one of the jokes practised by the bucolic frequenters of English inns, although now uncommon were frequently decorated with lusted lines, finely applied both on the neck and as a frame for the pictorial panel.



FULLY SILVERED LUSTRED FIGURES, SHOWN HERE WITH TEAPOT, WERE DOUBTLESSLY ORIGINATED BY ENOCH WOOD



Courtesy of the Brooklyn Museum

UNION SQUARE, BY J. ALDEN WEIR

When this group painting by Weir was first shown in public in the Rehn Galleries in New York City in the spring of this year, it gave rise to not a little curiosity as to its origin. It was not a conventional Weir, in spite of the charm of the woman's face and costume; the two heads in the background had no relation to the locale of the title; and it clearly suggested being a fragment of a larger canvas. Since the recent acquisition of the painting by the Brooklyn Museum it has become known that "Union Square" is one section of a large canvas by Weir that was divided into three parts by the artist some time before 1911, when it was owned by Francis Lathrop, and at the suggestion of Wyatt Eaton. The date mentioned can be given for the reason that in 1911 the late George A. Hearn presented to the Brooklyn Museum a painting by Weir entitled "The Flower Seller" which is now known to be one of the three sections into which the original canvas was divided. The third section is believed to be the portrait of Wyatt Eaton in the National Gallery at Washington, but this is not settled

THE ART OF THE SESQUI-CENTENNIAL

BY FULLERTON WALDO

IN PRESENTING CONTEMPORARY MOVEMENTS IN DESIGN THE INTERNATIONAL EXPOSITION HAS NOT BEEN UNMINDFUL OF ITS IMPORTANT HISTORIC CHARACTER

THE Sesqui-Centennial International Exposition in Philadelphia has attempted to evolve an architectural scheme of reticence and dignity, representing contemporary trends in design. The somewhat fanciful title of the Rainbow City is bestowed on the composite result, the name reflecting the fact that the buildings are tinted in pastel shades, prevailing tones of pink, laid on the stucco, with a general effect not dissimilar to that of Latin-American architecture in tropic and sub-tropic lands, an effect enhanced by the low roof-silhouettes, seldom exceeding a single story. The "set-back" structure, familiar in the construction of office-buildings and apartment houses in cities where zoning laws are in force, is here applied with modifications to buildings which, except in the case of two lofty towers, do not approach the altitude of skyscrapers. Every effort has been made to avoid bizarre, gimcrack and rococo effects, in favor of dignity, solidity and simplicity. There is much reliance on sculptural adornment and landscape decoration, and electric lights of unprecedented magnitude play an all-important role in the Exposition's decorative scheme.

At the entrance to the grounds there are two pylons, fifty-five feet high, surmounted by the colossal figures of *Heralds of the New Dawn*, emblems of the history and the prophecy of freedom. In the Court of Honor be-

tween the Liberal Arts and the Agriculture buildings stands the Tower of Liberty from which the Light of Independence casts its beam over the Exposition grounds. In the court beneath, known as the Forum of the Founders, are memorial shafts to the Signers of the Declaration of Independence which is the central thesis and the *raison d'être* of the entire exhibition.

A group of sculpture in the middle of the Forum symbolizes *America Progressive*, inspired by the valor and the vision of the Signers. From this group a Stairway of the Nations leads downward to the so-called Grand Plaza with its two heroic lions named for Courage and for Peace. These lions are heraldic: they are intended to proclaim a newer and greater democracy. Decorative groups adorn the stairway, and in the background is a Colonnade of the States.

In thus presenting contemporary movements in architecture in particular, the general art direction of the Sesqui-Centennial has not been unmindful of the historical character of the exposition. For together with the public and monumental architecture of the first quarter of the twentieth century it has arranged an exhibition of the public and domestic architecture of the end of the Colonial period in our history and of the beginning of the Republic. This takes the guise of the presentation to the City of Philadelphia by the State of New Jersey



IN THIS SKETCH FOR THE FACADE OF THE PALACE OF LIBERAL ARTS, THE CITY ARCHITECT OF PHILADELPHIA, JOHN MOLITOR, HAS SHOWN HIS SENSITIVE REACTION TO CURRENT MOVEMENTS IN PUBLIC AND MONUMENTAL ARCHITECTURE



THIS SECTION OF THE GROUP SYMBOLIZING "PHILADELPHIA PROGRESSIVE" BY ISIDORE KONTI IS ENTITLED "SILENCE INSPIRED." IT SUGGESTS THE FRENCH GRANDIOSE ARCHITECTURAL SCHOOL OF THE LATE NINETEENTH CENTURY

of its State Building in the form of a reproduction, in native stone and wood, of the old Hessian Inn of Colonial and Revolutionary days at Trenton; of a reproduction of the ancient Philadelphia Tun Tavern, the first recruiting headquarters of the United States Marine Corps; and of a notably original feature, the Street of 1776, along either side and at each end of which are precise reproductions of a dozen of the more famous early public and domestic buildings of the city which is giving this exposition to the world.

Both patriotic and home-loving impulses are stirred by the spectacle presented by this charming little court. At one end of its diverting vista stands a reproduction of the original banking house of Stephen Girard, the famous Phila-

delphia banker who founded Girard College. At the other end is the first town hall of the city, a two-story structure with its lower floor arcaded through the center brick piers supporting the upper story which is approached by one of those handsome double flights of stairs to which Colonial architects were so devoted and which they designed with such an unerring eye for grace.

On either side of the short thoroughfare between these two structures stand buildings chiefly domestic in character although two of them were put to public uses in the last half of the eighteenth century, these being Benjamin Franklin's printing shop and the first infirmary in the city. The home and office of a famous physician of the day stands near the George Washington home and its adjoining



DETAIL FROM "PHILADELPHIA PROGRESSIVE"



COURTYARD OF PENNSYLVANIA STATE BUILDING SEEN THROUGH A COLONNADE. TINTED BAS-RELIEF PANELS ON ITS WALLS FORM ONE OF THE MOST STRIKING, AS WELL AS MOST AMERICAN, ART FEATURES OF THE INTERNATIONAL EXPOSITION

stable, the doctor's house being marked by a metal crest over the door of two gauntleted hands clasped at the wrist.

The remaining structures, all two stories in height, are reproductions of private dwellings, of wood, of stone, of brick. These materials are simulated, of course, but with so notably realistic effect that the average visitor to the

Street will not suspect this unless informed as to the substitution. Within the private dwellings the furniture is of the period, although in the case of the reproduction of the old Quaker church the benches are from the original building. To those especially interested in native interior decoration these dwellings will be the source of innumerable suggestions for they have been furnished

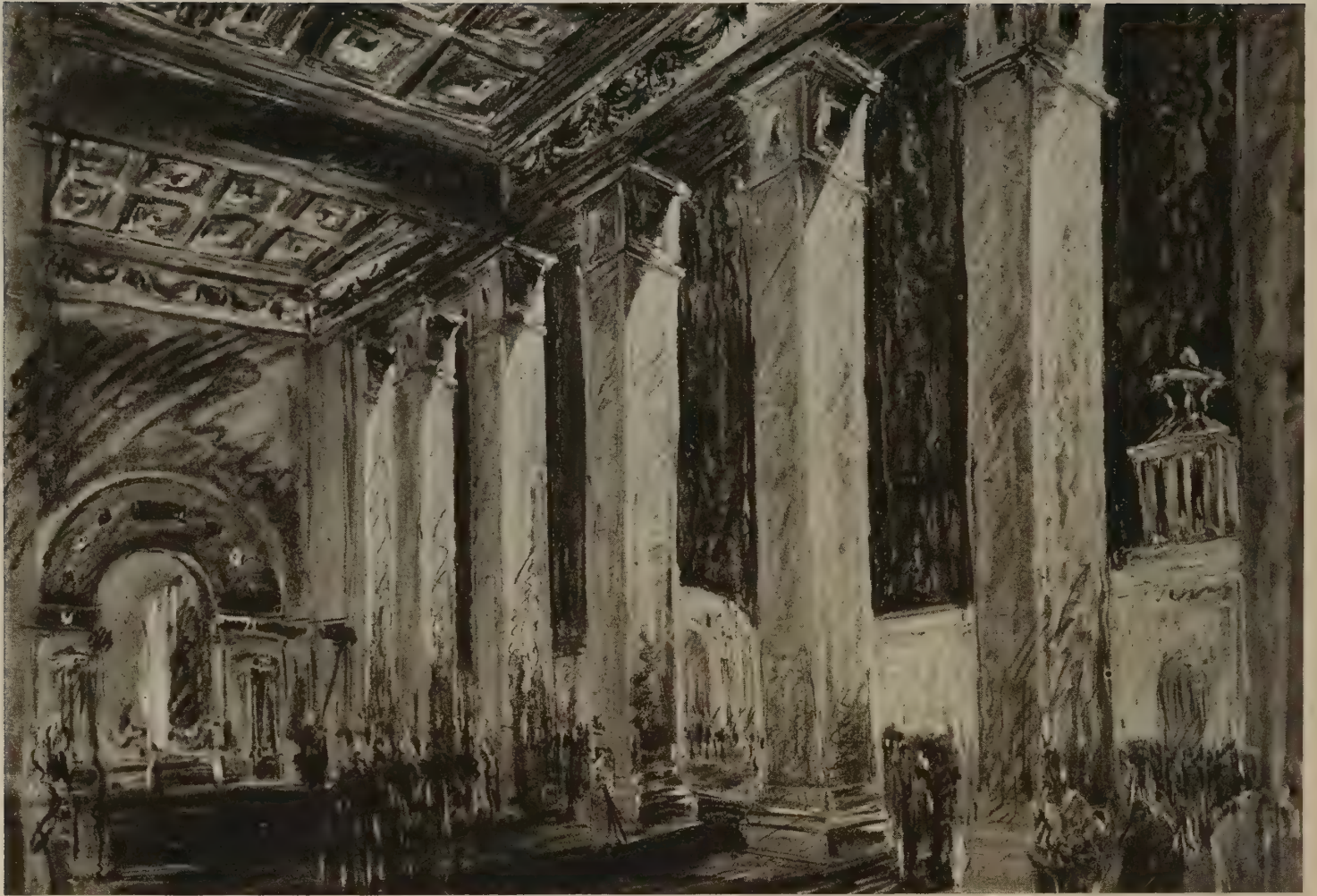


REFLECTIONS OF CLASSICAL, BAROQUE, AND CONTEMPORARY "MODERN" DESIGN ARE TO BE NOTED IN THIS CORNER TOWER OF THE PALACE OF ARCHITECTURE, WHICH IS ONE OF THE CHIEF BUILDINGS AND THE WORK OF JOHN MOLITOR

with historical accuracy and exquisite taste. A whole history of an epoch in American civic and domestic life is unfolded within the comparatively small compass of this Street of 1776.

The Fine Arts building itself is of a single story with colored tiles relieving the austerity of the exterior and works of sculpture in bronze and marble displayed amid

the surrounding shrubbery. The display of outdoor sculpture includes works of Rodin and of Mestrovich. Within the building, which is meant to be little more than upholding walls and a sheltering roof, there are four sections, given respectively to a museum of more or less classical antiquity; a historical epitome of the contribution of Philadelphia and Pennsylvania to the



THE ARCHITECT'S SKETCH FOR THE VESTIBULE OF THE PALACE OF LIBERAL ARTS COMBINES THE ITALIAN RENAISSANCE, IN COFFERED CEILING AND ARCHED DOORWAY, WITH A MODERN NOTE WHICH IS RECOGNIZED IN THE SQUARE COLUMNS

nation's art in one hundred and fifty years; the Contemporary International Section, including Japan, Spain, France, Germany, Italy, Czechoslovakia, Jugoslavia, Persia, Egypt and other lands; and the Contemporary American Art, of the preceding quarter-century. In the Print Department, an etching press, a lithographic press and a wood-block printing press are installed, and artists in a glass-enclosed studio produce etchings, lithographs and wood engravings for the public's education.

The chief buildings are the Palace of Agriculture, the Palace of Liberal Arts and the Palace of Machinery. The Palace of Education, the Palace of Fine Arts, a Stadium and an Auditorium are the other structures of major consequence. All these buildings, except the Stadium, are built according to the standard factory type of steel frame, with stucco coating. The celerity with which they have been built (using the modern methods of construction developed in war-time) would have astounded those who painfully toiled for so many months to rear the buildings of the Centennial Exhibition of 1876. Besides these principal structures there are a score to shelter the exhibits of foreign governments, of states and of associated industrial organizations.

The Sesqui-Centennial International Exposition

would not live up to its rather cumbrous title if it failed to include the fairest examples of the pictures and the sculpture of all nations. And Alexander Bower, chief of the Department of Fine Arts, fixed on catholicity and tolerance as the watchwords of his invitation and selection. Part of Mr. Bower's liberal and spacious scheme is a gallery that offers an inclusive survey of the history of art from the primitive epoch, through its mediæval aspiration and inspiration to the best work of our day. The Imperial Japanese Commissioner—as a gesture of friendship like the graceful act which has bordered the Potomac with cherry-blossoms—brings from the household of the Mikado a display of articles of domestic adornment, and these with other objects occupy five small and characteristic pavilions. Turkish and Chinese representatives are preparing their several installations. Mestrovich on his own motion brings from Jugoslavia not simply works of sculpture of his own, but paintings of his fellow craftsmen. Russians exiled in several lands send examples that give proof of the persistence of their creative idealism in circumstances of adversity. But the feature of the display (to occupy half of the available space in the Palace) is its presentation of the work of living American artists who are of the first quarter of this twentieth century.

NOTES ON CURRENT ART

AMONG the recent gifts of Archer M. Huntington to the Metropolitan Museum in memory of his father, Collis P. Huntington, are two Franco-Flemish sculptures in alabaster dating from the late fourteenth or early fifteenth centuries. Alabaster was especially popular in England as a material for small ecclesiastical sculptures and it was also used to some extent on the Continent. The two pieces in the Huntington gift are high relief carvings without a background and served as the two wings of an altar of which the central piece is missing. The group which is reproduced was on the right and represents the Centurion at the Crucifixion who has just exclaimed "Truly this was the Son of God." On the other side was the figure of St. John supporting the swooning Mary while the missing central portion must have been the Christ on the Cross.

The armor of the centurion group has been pronounced by Joseph Destree, who first published these carvings in 1911 in the *Bulletin de l'Institut Archéologique, Liège*, to be of a date not later than 1360. The workmanship of the group combines the best tradition of that century with the growing naturalistic tendencies of the century following, so that it would seem to have been executed about the year 1400. These alabasters were originally in the collegiate church of Huy and were later in the Stein collection in Paris and the Taylor collection in London.

ONE of the most popular of modern German paintings—by "modern," meaning anything since the middle of the last century—is *The Island of the Dead* by Arnold Böcklin. The motif of this painting, of which Böcklin made a number of versions from the time of

his youth to his more advanced years, had engaged his interest as early as 1864 although it was not until 1880 that he painted the picture that was to be so widely recognized. This painting has been acquired by the Metropolitan Museum out of the Hugo Reisinger fund for the purchase of modern German art.

Among Böcklin's early works are various sketches of a theme which he later worked out in *The Island of the Dead*. He seems to have returned many times to a vision of a rocky shore with cypress trees where a ruined villa rose above the sea. Madame Berna, a young widow afterwards Countess Oriola, came to Böcklin in Florence in 1880 and asked for a picture commemorating her loss and suggested that it should be "a landscape over which one could dream." Returning to his favored subject, Böcklin painted two pictures, the one which Madame Berna later chose for her own and that is now in the Metropolitan Museum, and a more

austere version which is in the Museum of Basel in Switzerland. In both the sky and water are dark, but Madame Berna's picture was softened by the presence of flowers with cypress trees on the island of tombs.



Courtesy of the Metropolitan Museum of Art

FRANCO-FLEMISH SCULPTURE, GIFT OF ARCHER M. HUNTINGTON



Courtesy of the Metropolitan Museum of Art

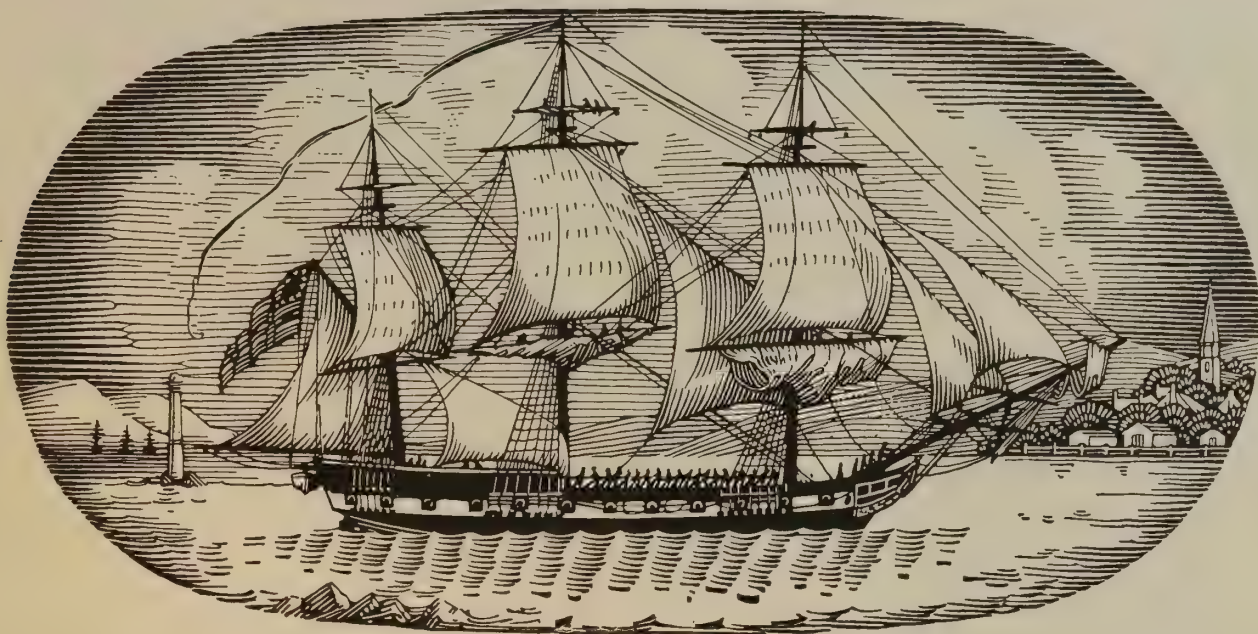
ONE OF THE MOST POPULAR OF MODERN GERMAN PAINTINGS, "THE ISLAND OF THE DEAD," BY ARNOLD BÖCKLIN, HAS BEEN ACQUIRED BY THE METROPOLITAN MUSEUM OUT OF THE HUGO REISINGER FUND FOR THE PURCHASE OF GERMAN ART

A third version was painted later and is now owned in Worms, and in 1884 and 1886 the artist painted two more replicas of his subject because of its great popularity. One is now in the Museum in Leipzig and the other is in the possession of a private collector in Berlin. These two have an exaggerated color with which the artist may have hoped to make his subject seem even more imaginative but in reality marked the failure of the intensity of his original emotion to sustain itself through so many repetitions.

A MONUMENT to the apple is unique among the plastic tributes that adorn our cities for reasons of gratitude of one sort or another. Themes of courage and patriotism have taken countless forms, but gratitude for the mute presence of an important economic factor in communal life is a new subject. The *Monument to the Apple* is in Cornelia, Georgia, where a gigantic apple of steel and concrete, twenty-two feet in circumference and painted in the colors of the rich red apple to which Cornelia owes its prosperity, has been placed in the public square. There are no symbolical figures, difficult to recognize, in a grandiose imagery, but simply an eight-foot apple on a concrete base. It explains itself without any Latin inscription and accomplishes the purpose of glorifying the apple by the most direct possible means. Whether it is beautiful is another and perhaps less important matter; a photograph of it shows that it has qualities of line that are not to be despised while the outline of the two leaves at the stem and the curve of its rubicund surface have the "directness and sensitivity" of which we hear so much in the work of our very modern young artists.

A UNIQUE bronze by Rodin is *La Pleureuse* which the Viennese sculptor, Victor Frisch, has recently brought to this country and placed on exhibition at the Milch Galleries. It is the only bronze of this subject in existence and is the original from which the slightly different head of a weeping woman in marble, now in the Hôtel Biron, was made. The bronze is about one-half life size. It is not the only study of tears by Rodin—his *Little Girl Weeping* in the Luxembourg is well known. The story of *La Pleureuse* is indicative of Rodin's angle of approach to a possible subject. His model was not a professional but was a poor Polish woman whose unusually sad lot brought her to Mme. Rodin to ask for help. Rodin saw her several times and she was always crying. Finally he said to her, "Here, come into my studio and I will give you something to do." He had become interested, as he always was, in the way emotion had shaped the lines of the face. The reality of an emotion could not be conveyed by a model who simply assumed at command an expression of grief, and Rodin appreciated the harmony between the mental state and the facial contours which the chance encounter supplied.

Mr. Frisch worked for twelve years with Rodin and during that time received eleven sculptures as gifts from him as well as more than two hundred drawings. With the exception of two sculptures, one of them *La Pleureuse* and the other a plaster head of Victor Hugo, all of this collection was in France at the outbreak of the war and was confiscated by the French government. These two were in Vienna and when Mr. Frisch returns to this country in the fall he expects to bring the Hugo head with him. This is a study for the monument to



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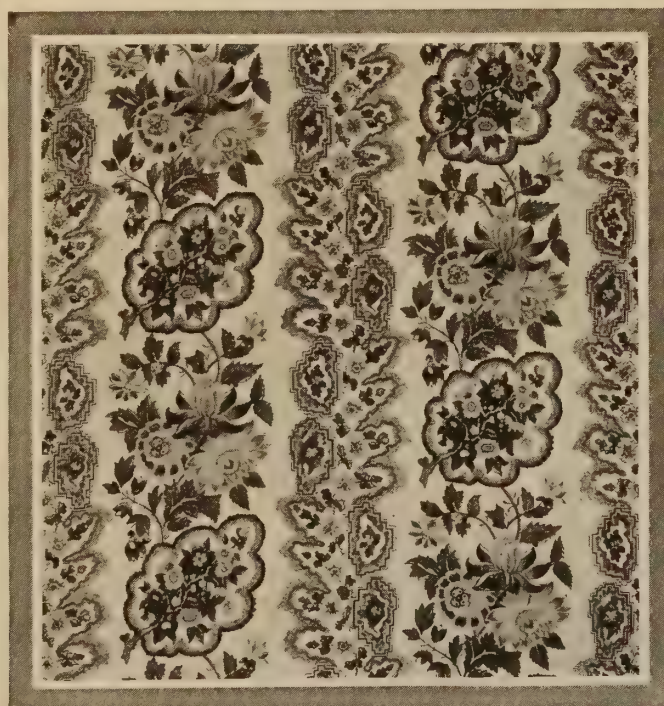
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Courtesy of the Brooklyn Museum

PAINTED IN 1898 FOR MENDELSSOHN HALL, "THE VINTAGE FESTIVAL" BY ROBERT BLUM IS ONE OF TWO LONG FAMOUS MURAL PANELS WHICH WERE RECENTLY RESTORED FOR PERMANENT PUBLIC EXHIBITION AT THE BROOKLYN MUSEUM

Victor Hugo which is erected in the Palais Royal gardens and which is one of his well-known statues.

THERE is restored for public exhibition in the Brooklyn Museum two long famous murals by Robert Blum that have been in the seclusion of a storehouse for fourteen years to the enduring regret, during all that time, of all those familiar with these very distinguished examples of Blum's art. The panels were painted in 1898 by Blum to be emplaced on the two side walls of Mendelssohn Hall on West Fortieth street in New York city, which temple of music stood practically on the site of the present home of International Studio. The one reproduced in these pages, *The Vintage Festival*, speaks for itself in moving grace of design although the reader misses the singularly lovely color of the original. The second panel is entitled *The Mood to Music* and shows a circle of young women in classical robes dancing on a lawn before a background of trees. Mendelssohn Hall was torn down in 1912 to make room for an office building. The Clark estate, owners of Mendelssohn Hall, had the Blum panels removed and placed in storage until May of the present year when the four heirs of the estate presented the two panels to the Brooklyn Museum. There they have been hung on the north and south walls of the great Hall of Sculpture, sufficiently near the floor for the visitor to have ample opportunity to study the delicate surety of Blum's technique. The Brooklyn Museum now takes its place with a few other public

American buildings as famous for containing some of the really great mural canvases painted by a native artist.



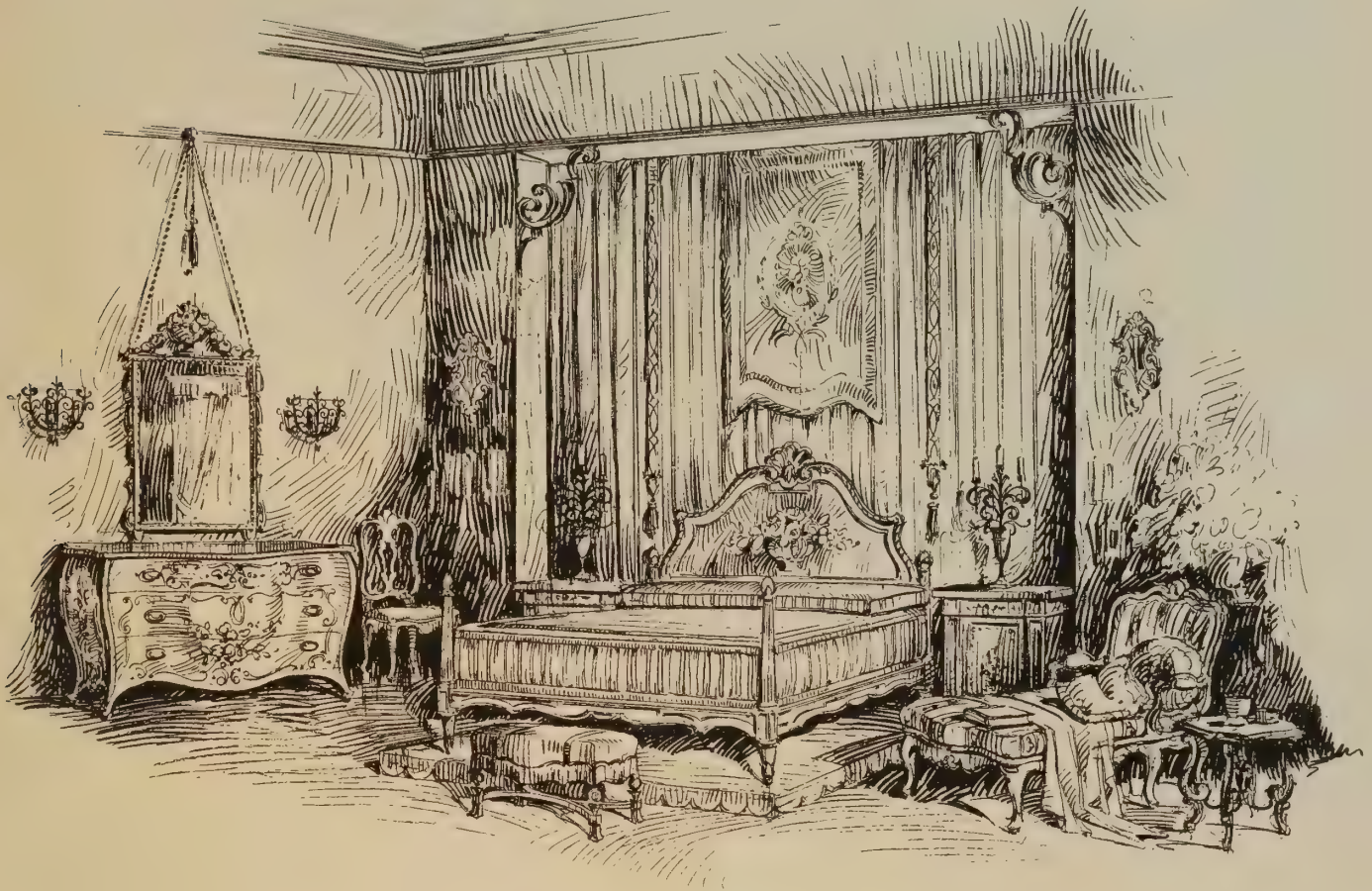
Courtesy of the Mileb Galleries

"LA PLEUREUSE," A BRONZE BY RODIN

MARY CASSATT, who died in Paris on June 15, at the age of eighty-one, was the third American artist of recent years to make a high place for herself in European art. She ranks with Whistler and Sargent, and all three carry on a tradition begun by Benjamin West (who was the second president of the Royal Academy in London) that an American artist need not be without honor in a foreign land. Mary Cassatt, although she was so closely identified with the Impressionist movement from its early days, was not one of those artists who are typical of a school. She was a highly individual painter who found her own subject and remained faithful to it, so that there is some excuse for our considering her not as a French painter but as a truly American one. As a painter of mothers and children she deserves well of the future, for she is one of the few who has painted them

with power and dignity as well as charm.

Childe Hassam wrote of her in the New York Herald Tribune on June 18: "Miss Cassatt at the time of her death was one of the most distinguished living artists in the world, one of the two or three most eminent painter-etchers, and the most able and eminent woman who ever etched on copper or used the dry-point; in fact, hers is the most notable woman's name in the history of the graphic arts. This seems not generally known by her countrymen, who have noted her death."



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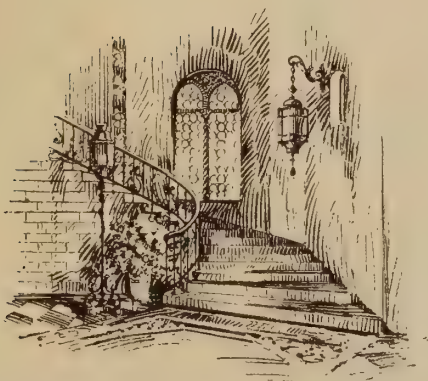
You may recall some lovely room which impressed you so deeply that in retrospect it is always a delightful picture.

¶ The appeal of that interior may not have been due entirely to the harmony of its decorative scheme, but rather to some object of singular beauty and charm—contrasting, yet in perfect attune, with its surroundings.

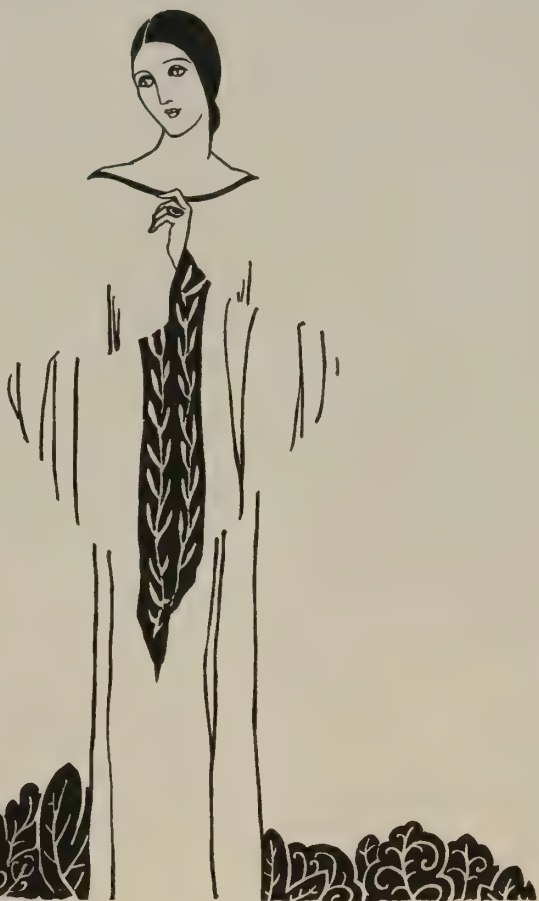
¶ Thus, the Spanish bed, intagliated in old gold, contrasts happily with the French and

Venetian pieces, and forms a focal point of interest in a room vibrant with the spirit of gaiety so typical of the XVIII Century.

¶ Should you feel disposed to add this effective accent to your environment, many engaging possibilities are revealed at these Galleries—not merely in the collection of antiquities and reproductions, but in the manner of their grouping in a series of decorative ensembles. ~ ~ ~ ~



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A SHELF OF NEW ART BOOKS

THE POTTERS AND POTTERIES OF BENNINGTON. By JOHN SPARGO. Houghton Mifflin Co. and Antiques, Incorporated, Boston. Price \$20.

THAT a writer like John Spargo should turn his attention from social and political questions to the history of a Vermont pottery is something of a surprise, although the gratification of a hobby of this sort hardly needs the justification which he is at some pains to give it. Mr. Spargo has been for many years a resident of Bennington and is president of the Bennington Battle Monument and Historical Association. In the process of becoming a loyal Vermonter he has fallen completely under the spell of the historical associations of the state. His painstaking reconstruction of the history of the Bennington potteries has been a labor of years and the material that he has collected from old records as well as from Bennington residents is such as to refute many assertions in the work of his predecessors, such as Pitkin and Barber.

That an author on an antiquarian subject should be primarily a student of history and international relations is undoubtedly a great asset, for he comes equipped with a respect for clarity and a logical order. It may be for that reason that Mr. Spargo has been able to assemble all the minutiae relating to his subject in such a way as to be readily accessible. A strict line of demarcation is maintained between the Bennington pottery manufactured for over ninety years by John Norton and his descendants, and the works produced by C. W. Fenton in association with the Nortons and others over a period of about fifteen years. Pottery manufactured by the Nortons is a rough stoneware and was produced from 1793 to 1894. There are collectors of this type of ware, but the majority devote themselves to the various finer specimens with which Fenton experimented. Fenton went into partnership with his brother-in-law, Julius Fenton, in 1845, and after the partnership was dissolved in 1847 he formed various other alliances with interesting results for the history of pottery but with disastrous financial consequences. The doors of the United States Pottery were closed in 1858 and all attempts to revive the business were unsuccessful. The wares which Fenton manufactured were the common white and yellow, stone china, granite, common slip-covered red ware, flint ware, Rockingham, and scroddled ware. He also manufactured Parian porcelain, which is unglazed, taking its name from its resemblance to Parian marble.

Seven different marks employed by Fenton in his various partnerships are illustrated, and in the appendix are some valuable identification hints which will aid the collector. The book is illustrated with thirty half-tone plates and eight in color, the pieces being for the most part in the author's collection or in the possession of Bennington residents. The edition is limited to seven hundred and fifty copies.

VAN GOGH. MASTERS OF MODERN ART SERIES. By PAUL COLIN. Dodd, Mead and Co., New York. Price \$1.75.

TENTH in the series, this volume is the first to be given to any other than a Frenchman, but since Van Gogh is so closely allied to recent French art there is every reason for introducing him into a group that includes Gauguin, Cézanne, and Renoir. Beatrice Moggridge has translated the text into English.

Van Gogh is one of the most widely discussed artists among modern painters. His tragic life does not seem to be the cause of this, for other painters have suffered and have been allowed to become forgotten. But the interest in Van Gogh increases, if anything, and this because his unique power gives him an unusual place in recent art. He is not a painter who has influenced his fellows, he did not create a school, he has no imitators. And yet he stands in close relation to the art movement of his time and, particularly, as the author points out, he belongs to the tradition of his own people. This book is the story of his artistic life and does not dwell too long upon the sad story of his struggle with insanity and his suicide.

Van Gogh is probably one of the few artists who began his career as a picture salesman, and in this profession he was a success in The Hague, in London, and to some extent in Paris, although his life in the latter city was saddened by the unfortunate love affair which sent him away from London. His first sketches, says Colin, are of the London days, and not from his later stay in the Bolinage, as is generally thought. His first adoration was for Millet and it was only after his brother Theo introduced him to the Post-Impressionists in Paris that he developed his own individual manner as a result of what he learned from them. His growth was slow and tortuous; it was impossible that such a man should have any other teacher than himself. He soon left the "Cormon" studio in Paris and went away to the country, where he was more at home. The development of his art and the growth of his malady went forward side by side, the one succeeding the other to the end. It was with his sketches in his hand that he walked

(Continued on page 93)



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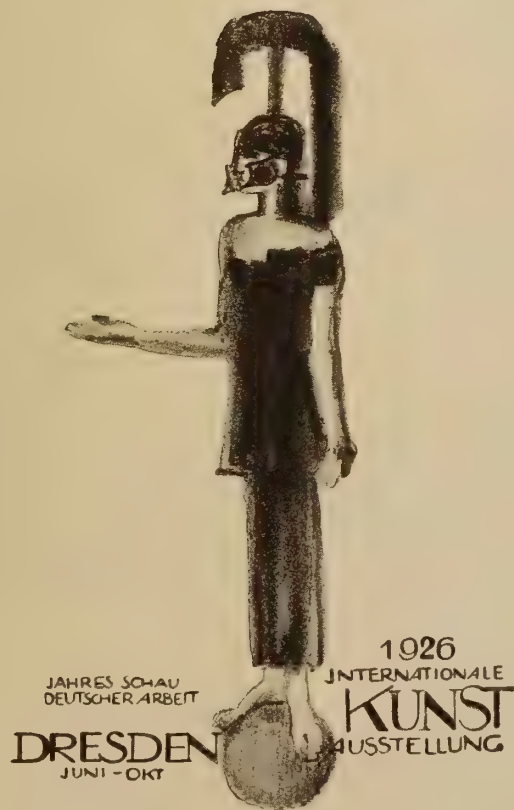
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THE CARVALLO COLLECTION OF SPANISH ART

(Continued from page 24)

dred years Spain rested upon its grim laurels. The art of Italy and Flanders had only succeeded in turning gods into men. El Greco had shown Spanish painters how to take everyday men and women and make them divine.

Ignoring the spiritual half of the Spanish tradition, Goya's realism was remorseless in an indulgence of corporal passion. His predecessors had breathed an air of stark maturity and almost never tampered with pleasure. Goya's genius broke all bonds of restraint and only its violence saved his accurate pictures of rococo Spanish life from caricature. Classic art in Rome left him unmoved, occupied as he was in attacking ugliness which he hated everywhere, hoping perhaps to destroy a portion with derision.

Life became a perpetual bullfight. Around every corner he discovered a red rag to paint. Did he use flattery and become court painter in order to paint his appalling portrait of the Queen? Was one score of his peasant birth paid off when he painted a nude portrait of the first duchess in a society where women still appeared in public with their faces concealed? In the land of Zurbaran, Goya decorated vaulted church ceilings with *tableaux vivants* as erotic as paintings by Fragonard. And he turned a family, which Velasquez had painted with feudal devotion, into a puppet show of morons. Thinking himself a revolutionist, Goya renewed and synthesized all the traditions of Spanish painting. At his best his economic landscapes, his figures and faces whirl with excitement. The two portraits from the Carvallo collection, painted in his last manner, belong to his cantos of song unsoiled by thought. By the last of the old masters, they are the first among the moderns.

The Carvallo collection, with a liveried guide at its door, surrounded by the most beautiful gardens in France, is always open to the distinguished tourist. Dr. Carvallo—Spanish by birth, French by nationality—living frugally, as he says, with only one car and one castle, has spent a lifetime of extravagances on his gallery and garden. His enthusiasm in attributing an unsigned *Portrait of a Lady* to El Greco will always be questioned. This beautiful portrait of a great court lady in the time of El Greco was acquired in Paris at the sale of the Gati collection where it was attributed to Alonso Coello, the official painter of Philip II. As Dr. Carvallo contends, El Greco, after painting so many noble portraits in the *Death of the Count of Orgel* might have painted one of their wives.



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A SHELF OF NEW ART BOOKS

(Continued from page 90)

back to the inn at Auvers-sur-Oise after he had inflicted the wound that the next day ended his life.

The book has forty illustrations which include a large number of the figure subjects in which his relation to the main current of Dutch art is most apparent.

MAHOGANY, ANTIQUE AND MODERN. Edited by WILLIAM FARQUHAR PAYSON. *E. P. Dutton and Co., New York. Price \$15.*

THE eight authors of this book tell the story of mahogany from the felling of the tree to its final disposition in building and design. Mr. Payson writes of the "hunting" of mahogany, since the securing of so elusive a tree partakes of the nature of stalking big game. Karl Schmieg, dean of cabinet-makers, takes it through the mill and workshop, and then an architect, Kenneth M. Murchison, takes up the story and traces its use in interiors from the early eighteenth century in both England and France. Mahogany seemed immediately to satisfy the English cabinet-makers, who had been developing remarkable skill under the encouragement of the opulence of the final days of the Stuarts, but it never reached the same favor in France, although during the reign of Louis XV and particularly in the Directoire and Empire periods it enjoyed a distinction approaching that which was accorded it across the Channel.

The especial merit of mahogany is its durability combined with quality of surface, but it was the former characteristic that was first recognized. The earliest record of the use of mahogany was in the repairing of some of the Spanish ships that found their way to Mexico in 1521, says Henry B. Culver, who writes of mahogany under the heading of *Structural and Decorative Uses in Marine Architecture and Boat-Building*. The highly polished surface which is of such beauty is also of great merit on modern power-boats, not only as a trim, but also in the construction of the hull. It is admirable in resisting marine growths, while it does not splinter, nor fall a victim to dry rot in the manner of other woods.

The first contribution to the story of the use of mahogany in the decorative arts comes from Frances Morris of the staff of the Metropolitan Museum, who writes of *The Piano and Its Prototypes*. The longest section of the book is naturally that devoted to the historic furniture styles which mahogany has dominated. This is written by Charles Over Cornelius, also of the Metropolitan Museum. Mahogany, because of its hardness and surface beauty, tended to develop a style which exploited these qualities, as opposed to the more elaborately carved surfaces of the ages of oak and walnut. While carving, particularly under the brothers Adam, played a great part in the treatment of mahogany, it was not in high relief and tended toward delicacy rather than exuberance.

The final chapter in the book is given to Ralph Erskine who writes of modern furniture. Mr. Erskine bears out Mr. Payson's statement earlier in the book that, while modern cabinet-making of the best kind equals any that has been done in the past, there has been no improvement over the eighteenth century in the matter of design. The story of modern furniture is largely that of well-made reproductions, although Mr. Erskine does pay a brief tribute to some of the modern French designers, whom he does not mention by name, who are creating an entirely new type of design based chiefly on the style of the time of Louis Philippe.

CHATS ON OLD ENGLISH DRAWINGS. By RANDALL DAVIES. *Frederick A. Stokes Co., New York. Price \$4.*

THIS book was first printed in 1923 and was reviewed in the December issue of *International Studio* of that year. The period covered is that from Holbein to the end of the eighteenth century.

BOOKS RECEIVED

MEMOIRS OF THE AMERICAN ACADEMY IN ROME, VOLUME 5.

ACOMA, THE SKY CITY. A STUDY IN PUEBLO-INDIAN HISTORY AND CIVILIZATION. By Mrs. William T. Sedgwick. *Harvard University Press, Cambridge, Mass. Price \$4.*

A BIBLIOGRAPHY OF BOOK PLATE LITERATURE. *Spokane Public Library, Spokane, Wash.*

SAILING SHIPS AT A GLANCE. By Edward W. Hobbs. *G. P. Putnam's Sons, New York. Price \$2.50.*

CATALOGUE OF THE WIGHTMAN MEMORIAL ART GALLERY. *University of Notre Dame, Notre Dame, Indiana.*

DRAWING, ITS HISTORY AND USES. By W. A. S. Benson. *Oxford University Press, New York City. Price \$2.25.*

BRIEF GUIDE TO THE PERUVIAN TEXTILES, VICTORIA AND ALBERT MUSEUM. *London. Price ninepence.*

SKETCHING IN LEAD PENCIL FOR ARCHITECTS AND OTHERS. By Victor Salwey. *Charles Scribner's Sons, New York. Price \$3.*

August, 1926, INTERNATIONAL STUDIO

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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Old English sporting prints.

Babcock Galleries, 19 East 49th St. Summer exhibition of American paintings.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits and historical scenes.

Brooklyn Museum, Eastern Parkway, Brooklyn. Loan exhibition of French and American paintings, to the end of September.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Contemporary European and American paintings.

Durand-Ruel Galleries, 12 East 57th St. Paintings by the French Impressionists.

Fearon Galleries, 25 West 54th St. Eighteenth century English portraits; old and modern drawings.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Gainsborough Galleries, 222 West 59th St. Exhibition of a private collection of paintings by old and contemporary masters.

Grand Central Galleries, 15 Vanderbilt Ave. Paintings and sculpture by artist members.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes; Chinese sculptures; sculpture by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

D. G. Kelekian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Old English prints.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

Kleinberger Galleries, 725 Fifth Ave. Old Dutch and Italian masters.

Kleykamp Galleries, 3 East 54th St. Chinese paintings, sculpture, potteries and jade.

Knoedler Galleries, 14 East 57th St. Eighteenth century English paintings and modern drawings and etchings.

Kraushaar Galleries, 680 Fifth Ave. European and American paintings; sculpture by Bourdelle and Lachaise.

John Levy Galleries, 559 Fifth Ave. European and American paintings.

Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Paintings by American artists.

Metropolitan Museum. Recent accessions. Branch Museum, "The Cloisters," open at 191st St. and Fort Washington Ave.

Milch Galleries, 108 West 57th St. Paintings by American artists.

Montross Galleries, 26 East 56th St. Paintings by modern American artists; sculpture by Varnum Poor.

New York Public Library, 42nd St. and Fifth Ave. Exhibition of the art of the wood engraver.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures, etc.

Ralston Galleries, Hecksher Bldg., 730 Fifth Ave. Barbizon and American paintings.

Rehn Galleries, 693 Fifth Ave. Paintings by American artists.

Reinhardt Galleries, Hecksher Bldg., 730 Fifth Ave. Paintings and drawings by old masters.

Salmagundi Club, 47 Fifth Ave. Summer exhibition, to October 15.

Schwartz Galleries, 517 Madison Ave. Old and modern etchings.

Scott and Fowles Galleries, 667 Fifth Ave. Eighteenth century English paintings and modern drawings and sculpture.

Wildenstein Galleries, 647 Fifth Ave. Eighteenth century French paintings and drawings.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Ancient Chinese and Japanese art.

Howard Young Galleries, 634 Fifth Ave. European and American paintings.

BOSTON

Museum of Fine Arts. Occidental and Oriental textiles, in the Renaissance Court during the summer.

CHICAGO

Art Institute of Chicago. Loan exhibition of Swedish art.

CLEVELAND

Cleveland Museum of Art. Sixth exhibition of contemporary American paintings, through the summer.

COLUMBUS

Columbus Gallery of Fine Arts. Summer exhibition of permanent collection of paintings; paintings from the collections of Columbus residents.

CONCORD

Concord Art Association. Second section of summer exhibition to Aug. 31.

GLOUCESTER

North Shore Art Association. Exhibition by members, to Sept. 16.

LYME

Lyme Art Association. Twenty-fifth annual exhibition, July 31 to Aug. 28.

NEWPORT

Art Association of Newport. Annual exhibition, to Aug. 8; portraits by William Cotton and silhouettes by the Baroness Maydell, Aug. 12-25; sculpture by Nanna Mathews Bryant, Aug. 15-29; water colors by John Howard Benson, Aug. 26 to Sept. 2.

PHILADELPHIA

Philadelphia Art Club. Exhibition by members, to October.

Pennsylvania Museum. Paintings by old masters from the collection of Dr. Isaac Lea, lent by members of his family.

Sesqui-Centennial Exposition. Department of Fine Arts, United States section, exhibition of paintings and sculpture, to Dec. 1.

PROVINCETOWN

Provincetown Art Association. Twelfth annual exhibition, to Aug. 16.

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